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THE
LATIN PRIMER.

Non ego cuncta meis amplecti versibus opto :

Non, mihi si linguæ centum sint, oraque centum,

Ferrea vox. Ades, et primi lege litoris oram. VIRG.

17c
An Introductory Book for the Use of Grammar-Schools.

THE
LATIN PRIMER:
IN THREE PARTS.

PART I.

RULES OF CONSTRUCTION;

(Very fully and elegantly exemplified from the Latin Poets)

By which, without the Use of Translations, Ordo, Marginal Figures, &c. the Learner may in a short Time be taught to read the Latin Authors with Judgment and Precision.

PART II.

RULES OF POSITION.

Teaching the Classic Way of writing Latin, with regard to the Arrangement of Words, according to the peculiar Idioms and Customs of the Latin Tongue.

PART III.

A large and plain Description of the Latin Verse, with a particular Account of the METRA HORATIANA, and a Table, designed to give a ready and perfect Knowledge of all HORACE's METRES, at one View.

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1795.



R. L. Virgilio suo S.

OLIM, mi Virgili, sic jubeat Deus! tute ipse hunc librum sis forsan lecturus. Tibi ergo præ omnibus inscriptum volo. Nam et tui gratia composui: ET UT SCRIPTORES FERE, QUOS AMBIUNT, DEDICATIONIBUS AUCUPANTUR, SIC TE PATER. Una enim sola excepta, omnium mihi tum curæ tum gaudii particeps, et cui me quotidie et in horas devinctiorem habeo; illa sola excepta, quis est, nisi tu es, cum quo gratiam me potius inire decet? Et a quo plus expectationis habere possim, quam de te, dulcissime infantule, qui nunc e cunabulis, matrem risu cognoscens, et ipse subridens amabiliter, parenti pectus tacitum novis pertentas gaudiis; et mecum venturis annis, si posthac pariter hujus vitæ tranemus æquor, adeo es UNUM futurus, ut uter sit pater vel filius,

“ Mire-sagaces falleret hospites

“ Discrimen obscurum.” HOR.

Imo etiam, iisdem studiis, tum disciplina, Christi scilicet, et amore connexi (sic me spes lætat)

et pater et filius nobis invicem erimus, et amicus, et frater.

Itaque tibi nunc, ADELPHÉ, amoris ergo libellum voveo: in quo quid sit utilitatis (modo quidem 'quid sit) alii judicanto; qui, an pace fiat nostra an non, ex merito sententiam statuent. Sed tibi forsan, quale-quale, arrideat isthoc; quippe quod sit a patre scriptum et tui causa. Hic, cunis jam relictis, et butabata tandem dicaculaque peracta, novam pergratamque disciplinam inibis, primos gradus scilicet et elementa istius eloquentiæ, qua mores hominum emolliuntur, et ingenui a vulgo segregantur.

Quem autem hic habebis librum, dividitur in tres partes; priori quarum comprehenduntur canones viginti duos, una cum innumeris exemplis, DE MODO INTERPRETANDI LINGUAM LATINAM. Canones autem pleni sunt et capaces, ut isthic fere omnes dicendi ambages tibi enodate resolvuntur: item ipsi adeo sunt simplices et aperti, ut e longinquo, a vestibulo usque Grammatices et legere possis et intelligere. Exempla non modo sunt habilia, et canoni suo singula quadrata; sed excerpta, quasi flores paradiso, a poetis fere omnibus honestioribus, præsertim ipso Virgilio et Horatio; ut abhinc tum canonis auctoritatem, et veram Romæ Latinitatem, tum bonos mores, et virtutis honorem discas.

Secunda pars libelli continet etiam regulas viginti duas DE POSITIONE VERBORUM. Nam etsi, ut Quinctilianus admonet, *felicissimus est sermo, cui rectus ordo, et apta junctura, et cum his numerus opportune cadens contingit*; tamen scribenti Latine hæc omnia raro contingunt simul. Quare necesse est, ut artem componendi bene sciamus, et, pro re nata, utrum præcedat, utrum postponatur verbum. Multi de compositione, laxo quidem sensu, plurimis differuerunt; sed apud nos nemo, quantum ipse novi, tyro-nem tyrocinium hujus artis adhuc est dignatus edocere: nam rationis Latine scribendi hoc est revera primordium, ut liqueat, utri sententiæ parti, vel fere; vel ut res postulet, unumquodque vocabulum potius assignetur. Hoc, aliis dedignantibus, ego te docebo, fili.

Tertia hujus libelli parte METROGRAPHIAM invenies, descriptionem scilicet omnigeni, si ita fiat, versus Latini, sed imprimis HORATIANI: cui si studiosè incumbas, VENUSINUM illum lepidissimum, et omnium Italiæ vatum, uno solo Marone excepto, præstantissimum, cum fructu et fænore decerpes: id, quod vel solum operæ sit pretium.

His utere, dilectissime; quæ, precor, aliquo quando fortunentur tibi! Sed posthac, annis accrescentibus, quodcunque moliaris, ubicunque verferis, quamdiu tibi spiritus et vita prorogentur, hoc te quasi moriens

obtestor, “ Auspice Ecclesia Anglicana, Christo Patrono tuo, imo, fili, Patrono optimo, *et unico nostro*, maxime infervias.’ Tum quod boni cunque in me deficit vel languescit, in te quotidie firmet ille Deus, in te usque adaugeat! Vale.

Id. Sept. 1794.

ERRATA.

Dedication, p. 6. l. 15. instead of *duos* read *duo*.

Breviate of Horace's Metres, No. 12. l. 1. after *either*, instead of *Tricolon*, read *Dicolon*.

A few other unimportant errata the Reader will kindly correct.

THE
LATIN PRIMER.

PART I.

**GENERAL RULES OF CONSTRUCTION,
TO BE LEARNT BY HEART.**

RULE 1.

CONSTRUE the nominative case first (with the words thereto belonging, if any) then the verb; then the word or words governed of the verb; lastly, the preposition (if any) with the word depending on it.

RULE 2.

A genitive case is usually construed after another noun.

RULE 3.

An infinitive mood is generally construed after another verb.

RULE 4.

An adjective or participle, if no other word depend on it, must be construed before its substantive.

RULE 5.

If an adjective or participle govern a word after it, it must be construed after its substantive.

CONSTRUCTION.

RULE 6.

In an ablative absolute construe the participle or adjective last, *i. e.* after the substantive or word, with which it agrees.

RULE 7.

If two adjectives or participles agree with the same substantive, they must not be construed one before, and another after that substantive; but either both before, by Rule 4. or both after, by Rule 5.

RULE 8.

Let the relative *and its clause* be construed as soon as possible after the antecedent.

RULE 9.

Certain adverbs and conjunctions are construed before the nominative case and verb; *i. e.* they are construed first in their own clause or sentence: so is the relative *qui*; and so are *quis* the interrogative, *quantus*, *quicunque*, and such like words, (*with their accompaniments*) in whatever case.

RULE 10.

When a question is asked, construe the nom. case (*unless it be the interrogative quis, quotus, quantus, uter, &c.*) after the verb, or else between the English verb and its auxiliary, expressing the auxiliary first.

RULE 11.

After the verb *sum*, a verb passive, and a verb neuter, a nom. case is sometimes construed; but then there is usually another nom. case, expressed or implied, to come before.

RULE 12.

An adverb is not to be construed with a substantive, but rather with a verb, or an adjective, or participle.

RULE

CONSTRUCTION.

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RULE 13.

After a preposition constantly look for an accusative, or ablative case.

RULE 14.

The word governed must be construed after (*generally immediately after*) that word, which governs it; except such words as Rule 9. specifies; and even they must be construed after prepositions.

RULE 15.

When in a sentence there is no finite verb, but only an infinitive, with a nom. case, expressed or understood, construe such an infinitive like an indicative, or some other finite mood, the nom. being construed in its proper place.

RULE 16.

When there occur an accusative case and an inf. mood, *quod* or *ut*, being left out, construe, the acc. first, with the word *that* before it, because it is there virtually a nominative, and should therefore, with its adjuncts, be construed like a nom. before the verb.

RULE 17.

Words in apposition must be construed as near to one another as possible.

RULE 18.

All correspondent words must be construed as near to one another as possible.

RULE 19.

Generally construe every word in any clause you have entered on after the nom. case, before you proceed to another clause; beginning each clause, as you pass from one to another, with the nom. case and verb, if there be such in it, and finishing it according to Rule 1.

RULE 20.

An oblique case, unless it be an adjunct to the nom. should be construed after the verb; and when more obliques than one depend on the same word, construe accusatives before datives, datives before ablatives, and genitives immediately after the words, which govern them.

RULE 21.

When *sum* is put for *habeo*, the English nominative is expressed in Latin by a dative, and the accusative by a nominative: in this case construe the dative first like a nominative, then the verb, as if declined from *habeo*, and then the nom. after the verb, like an accusative.

RULE 22.

By a very common ellipsis, the verb *sum* may be understood in any mood or tense; when it is so, it must be supplied in construing, as the sense requires.

 GENERA NOMINUM ET TERMINATIONES.

1. F.

2. M.

Fœmineum *a* primæ. Mas est *us r* que secundæ.

2. N.

3. M.

Um neutrum est. *Er, or, os, o*, mascula tertiæ habentur.

3. { Fœminea *impurum s, x, aus, as*; fere et *es, is*;
 F. { Et *verbale in io*; et *poly syllabon in do* vel *in go*.

3. N.

Hæc sunt omnia neutra, *en, ar, ur, t, c, us, e, l, ma*.

4. M.

4. N.

5. F.

Us quartæ mas; *u* neutrum est. *Es* fœmina quintæ.

Note.—The characters 1. F. 2. M. &c. shew to what declension and gender the several rules apply; as, 1. F. the first declension feminine.

THE GENERAL RULES OF CONSTRUCTION EXEMPLIFIED.

CHAP. I.

INTRODUCTION.

RULE I.

“CONSTRUE the nom. case first (with the words
“thereto belonging, if any) then the verb: then
“the word or words governed of the verb; lastly,
“the preposition, if any, with the word depending
“on it.”

Construe the Nom. Case first.

The nom. is in Italics.

Miles pugnat. *Nos* amamus. Spirant *venti*. Tu dormiebas. Ego legebam. Rudebat *asinus*. Balabant *oves*.

Ego inveni. *Puellæ* arriserunt. *Fratres* amaverunt. Gallus cantaverat. *Præceptor* docuerat. *Pueruli* didicerant. Vos audiveratis.

Clamabit *infans*. Titubabunt *equi*. Micabunt *enses*. Vendent *mercatores*. Ludent *ignavi*. Cadent *superbi*. Nos audiemus. Vos dicetis. Regent *imperatores*. Garrient *percontatores*. Illi monebunt.

Laudet *magister*. Gaudeant *juvenes*. Attendant *discipuli*. Discaut *pueruli*. Silento *juniores*. Præcedant *seniores*. Adorent *omnes*.

Romanus vincat. Galli fugiant. Gloria excitaret. Nos paruerimus. Vos surrexissetis. Pastores venerint.

Fatigatur *equus*. Legebantur *auctores*. Profectus est *humilis*. Victi erant *hostes*. Christus adorabitur. Impii punientur.

Fures suspenduntur.

Inbonesta amoveantur. Rex honoraretur. Leges observatæ sint. Libri perlecti essent. Pueri instituti erunt. Vitia suppressa fuerint.

CHAP.

CHAP. II.

CONSTRUE the *nom. case first*, with the words thereto belonging, if any; then the verb.

The Nom. and its adjuncts are in Italics.

Note.—Words of various denominations may be adjuncts to the Nom. Of whatever sort, they must be construed before the verb. Thus adjuncts to the Nom. may be,

1. One or more adjectives agreeing with it by the second concord; as,

A single Adjective.

Boni pueri amantur. *Mali pueri* punientur. *Vera virtus* nobilitat. *Lupus atrox* interficiebatur. *Præceptores nostri* veniunt. *Rosa pulchra* cadet. *Mare tumidum* furit. *Navigia vestra* redibunt.

Two or more Adjectives with a Conjunction.

Leges justæ et inviolatæ profunt. *Fugit Lynx velox et maculosa*. *Libri utiles et ingeniosi* legentur. *Quercus æria, patula, et glandifera* nutat. *Sævit inimicus impius et atrox*. *Adjuvat vita innocens et inculpata*. *Nocet contentio præceps, et petulans et insana*. *Bellum sævit armisonans, anceps et lethale*.

2. Adjuncts to the Nom. may be other substantives in the same case, by apposition, or by conjunction.

By Apposition.

Princeps Eugenius vicit. *Cyrus, Rex Persicus* expugnavit. *Pecunia, irritamentum lethale* corrumpit. *Invidia, mentale tormentum* angit. *Cicero, vir bonus, et præstantissimus orator* exulabat. *Claret Virgilius, deliciæ meæ, vir summus, et poeta fere divinus*.

By Conjunction.

Gavisi sunt vir et uxor. *Meus pater et mater* adorabant. *Julius Cæsar, Pompeius et Crassus* consentiebant. *Consentiebant Cæsar Octavianus, Antonius et Lepidus*. *Juvant panis*

panis et potus. Ventus et vinum, fallacia et ebrietas, vis, iræ et insidiæ nocent.

3. Adjuncts to the nom. may be a genitive, or any other oblique case, connected with that nominative.

Genitive.

Prodest timor Dei. Spes præmii solatur. Præteriti periculi reminiscencia oblectat. Divitiarum, gloriæ et voluptatis amor vitiat. Hujus mundi curæ contaminant. Laudetur nomen Domini. Patris mei domus ædificatur. Fallit amicitia malorum. Agrorum viridantium color delectat. Omnium castellorum copię transducuntur.

Other Oblique Cases connected with the Nom.

1. *Milites elati spe gaudebant. (Construe spe after elati.*
2. *Milites elati spe victoriæ gaudebant.*
3. *Milites elati spe celeris victoriæ gaudebant*
4. *Milites elati spe celeris victoriæ et hostium fuga gaudebant. Cæsar.*
1. *Affectus solitudine Cæsar erat profectus.*
2. *Magna affectus solitudine Cæsar erat profectus.*
3. *Magna affectus solitudine hoc nuncio Cæsar erat profectus. Cæsar.*
1. *Hostes-turris ruinâ commoti fugiunt.*
2. *Hostes turris repentinâ ruinâ commoti fugiunt.*
3. *Hostes turris repentinâ ruinâ commoti, inopinatô malô turbati fugiunt.*
4. *Hostes turris repentinâ ruinâ commoti, inopinato malô turbati; deorum irâ perculsi fugiunt.*
5. *Hostes turris repentinâ ruinâ commoti, inopinato malo turbati, deorum irâ perculsi, urbis direptione perterriti fugiunt. Cæsar.*
1. *Iisdem temporibus, Caius Curio, in Africam profectus ex Cilicia, processit.*
2. *Iisdem temporibus Caius Curio, in Africam profectus ex Cilicia, et jam copias Publii Attii Vari despiciens processit.*
3. *Iisdem temporibus Caius Curio, in Africam profectus, et jam ab initio copias Publii Attii Vari despiciens, processit. Cæsar.*

4. Adjuncts to the nom. may be a relative with the constituent parts of a clause, or even a whole sentence; all to be construed before the principal verb; as,

Deus, qui novit, compensabit. Deus, qui novit corda et cogitationes, compensabit.

Tenuit consuetudo, quæ quotidie magis invalescit. Ea, quæ necessaria sunt, conquiescantur.

Vir et fœmina, quos heri videbas, sunt mortui.

CHAP. III.

CONSTRUE the nom. case first, with the words thereto belonging, if any; then the verb; then the word or words governed of the verb.

Note.—In this third chapter, the words in Italics are they which according to rule, must be construed after the verb.

Words governed of the verb, and therefore to be construed after it, may be of various sorts:

1. A noun or nouns, in that case which the verb requires; some verbs requiring a nom. after them, others an oblique case.

A Nom. after the Verb.

Deus est summum bonum. Christus est summum bonum. Christus est bonus ille pastor.

Alexander erat dux fortissimus. Titus Romanus Imperator appellatus est Amor ac Deliciæ humani generis.

Virtus habetur rationis humanæ perfectio: et honor est præmium virtutis.

A Gen. Case after the Verb.

Hæc domus et hic ager sunt fratris mei. Mors neminis miseretur, nec divitis nec pauperis.

Satagit unusquisque rerum suarum. Vir bonus injuriæ obliviscitur; beneficii reminiscitur.

Implentur

Implentur veteris Bacchi, pinguisque ferinæ.

Note.—When there is no nom. case expressed, it is implied in the verb, and must, in construing, be supplied by one of these pronouns, *I, thou, he, she, it, we, ye, they*; according to the number and person of the verb: thus in the example above, *Implentur, they are filled.*

Dative after the Verb.

Laus virtuti debetur. Pecunia multis commodat, pluribus incommodat.

Rex pius reipublicæ prodest. Cicero præluxit majoribus suis. Parenti debetur maxima reverentia.

Famæ mendaci quis credit? Ferocissimo leoni traditus est Lyfimachus.

Accusative after the Verb.

Cyrus imperium protulit. Romani vincebant omnes gentes. Virtus conciliat et conservat amicitiam. Vitium vitam molestam efficit; et parit odium ac inimicitias.

Brutum Romanæ matronæ defensorem suum quasi communem patrem luxerunt. Filiam suam carissimam occidit Virginius, ne stuprum sustineret.

Ablative after the Verb.

Divitiis, nec minus curis abundavit Cræsus. Curis mortuus exoneratur. Morbus quiete, cura somno spoliatur.

Officio suo sapiens fungitur. Vita æterna boni fruuntur. Stultus doctis et libris abutitur.

2. The word governed by the verb may be another verb in the infinitive mood; and possibly that inf. also may have certain words governed by it. In such a case, construe the inf. next after the finite verb, and then the words depending on the inf.

Scribere jussit amor. Duo consules cæperunt creari. Stultus perseverare nequit. Fluctus detumescere cæperunt.

Carthaginienfes bella reparare tentabant. Nemo Romanorum pacis mentionem habere dignatus est.

Note.—From the last example we find, that the word, which the inf. mood governs, may likewise have another word governed of it. The word governed, according to Rule 14. must be construed after that word which governs

verns

verns it; therefore *pacis* must be construed after *mentionem*.

Romani quanquam superati regi petenti pacem præstare noluerunt.

Query.—After *noluerunt præstare*, which must be construed first, the dative *regi petenti*, or the accusative *pacem*; they being both alike governed of *præstare*? See the latter part of Rule 20.

CHAP. IV.

CONSTRUE the *nom. case* first, with the words thereto belonging, if any; then the verb; then the word or words governed of the verb; lastly, the preposition, if any, with the word depending on it.

Note.—Prepositions, as we have seen, are sometimes adjuncts to the Nom. but in general they are attached to the concluding part of the sentence, and to be construed after the verb.

In this chapter, the words in Italics are prepositions and their adherents, to follow the verb. But the learner must know, that these are not the only words to be construed after a verb; there are other oblique cases, &c. which he must distinguish from the Nom. and its adjuncts, and construe them next after the verbs, then the preposition, &c.

Romanum imperium a Romulo exordium habet. Æmilius Paulus consul de Perseo triumphum egit. Masinissa cum Scipione amicitiam fecerat.

Quiatus Pompeius cum Numantinis pacem ignobilem fecit. Postea Caius Hostilius Mancinus cum Numantinis pacem fecit infamem.

Publius Scipio Africanus militem vitiosum et ignavum sine aliqua acerbitate correxit.

Copias suas Cæsar in proximum collem subduxit. Oscences et Calagurritani mittunt ad eum legatos.

Equitatum

Equitatum ad castra mittit, ad flumen Bagradam. Curio copias ex locis superioribus in campum deducit.

Phillida amo ante alias.

Note.—The learner will here have gone through every part of the first Rule of Construction; which is a very comprehensive one, and so useful, that it will oftentimes be sufficient of itself to conduct him through whole and very long sentences: and though, as there are forms of speech, which cannot be well exemplified under this rule, and therefore other rules are necessary, yet the learner must almost always bear this first rule in mind, under whatever other rule he is reading; beginning each sentence, unless there be expressed exceptions for the contrary, with the nominative and its adjuncts; then proceeding to the verb; then to the words governed of the verb; and so on.

In the four chapters next following will be exemplified the first eight rules, with which, when the learner is well acquainted, he may proceed to chapters 9. 10. 11. they will carry him through six rules more. The remaining eight rules are exemplified in chapters 12. 13. 14. And when he hath maturely passed through these few chapters, he will be no novice in, and may forthwith venture farther in Ovid, Virgil, Horace, &c.

CHAP. V.

RULE I.

“CONSTRUE the nom. case first, with the words
 “thereto belonging, if any; then the verb; then
 “the word or words governed of the verb; lastly, the
 “preposition, if any, with the word depending on it.”

EXAMPLES

In which the nom. and its adjuncts, will be distinguished by Italics.

1. Fortes *fortuna* juvat. *Adag.*

2. Audentes *fortuna* juvat. *Virg.*

3. Vocat

3. ——— Vocat labor ultimus omnes. *Id.*
 4. Omnes eodem cogimur. *Hor.*
 5. ——— Ventis agitatur ingens
Pinus: et celsæ graviore casu
Decidunt turres: feriunt quæ summos
Fulgura montes. *Id.*
-

RULE 2.

“ A genitive case is usually construed after another
“ noun.”

EXAMPLES.

Genitive cases, and the words they depend on, will appear in Italics.

1. Proh Deūm atque hominum fidem! *Ter.*
 2. O curas hominum! *Perf.*
 3. Amantium iræ amoris integratio est. *Ter.*
Amantium iræ amoris integratio est.
 4. Interdum lacrymæ pondera vocis habent. *Ov.*
 5. Non ignara mali, miseris succurrere disco. *Virg.*
-

RULE 3.

“ An infinitive mood is generally construed after another verb.”

EXAMPLES.

The infinitives, and the words they depend on, in Italics.

1. Non ignara mali miseris succurrere disco. *Virg.*
2. ——— Quis fallere possit amantem? *Id.*
3. ——— Possunt, quia posse videntur. *Id.*
4. ——— Qui timidè rogat,
Docet negare. *Sen.*
5. Fortuna opes auferre, non animum, potest. *Id.*

RULE

RULE 4.

"An adjective or participle, if no other word depend on it, must be construed before its substantive."

EXAMPLES.

Adjectives and their substantives distinguished by Italics.

1. ————— *Fallacia*
Alia aliam trudit. *Ter.*
 2. *Omnium rerum*, heus, vicissitudo est! *Id.*
 3. *Summum jus* saepe *summa* est *malitia*. *Id.*
 4. *Nulla salus* bello. *Virg.*
 5. ————— *Vocat labor ultimus omnes*. *Id.*
-

RULE 5.

"If an adjective or participle govern a word after it, it must be construed after its substantive,"

EXAMPLES.

The substantive and adjective, and the word governed of that adjective, in Italics.

1. *Vis consilii expers* mole ruit sua. *Hor.*
 2. *Res est solliciti plena timoris amor*. *Ov.*
 3. *In via virtuti nulla est via*. *Id.* *Est nulla via*.
 4. ————— *Errat*,
Quisquis ab eventu facta notanda putat. *Id.*
 5. *Versus inopes rerum*, nugæque canoræ. *Hor.*
-

RULE 6.

"In an ablative absolute construe the participle or adjective last, that is, after the substantive or word with which it agrees."

EXAMPLES.

The ablative absolute in Italics.

1. *Deo volente*, ridet et flet quilibet. *Adag.*

2. *Auro*

2. *Auro loquente*, sermo inanis omnis est. *Adag.*
 3. *Arbore dejecta*, quivis ligna colligit. *Adag.*
 4. Etiam *sanato vulnere*, cicatrix manet. *Laber.*
 5. *Viâ exacta*, viaticum quærere. *Cic.*
-

RULE 7.

“ If two adjectives or participles agree with the same
 “ substantive, they must not be construed one before, and
 “ the other after that substantive, but either both before
 “ by Rule 4. or both after by Rule 5.”

EXAMPLES.

The substantives and adjectives here concerned, in Italics.

1. ————*Prosperum ac felix scelus*
Virtus vocatur. *Sen.*
 2. ————*Nec me tua fervida terrent*
Dicta, ferox : Dii me terrent. *Virg.*
 3. *Vir bonus et prudens* versus reprehendet inertes. *Hor.*
 4. ————*Malè verum examinat omnis*
Corruptus judex. *Id.*
 5. ————*Nobilitas sola est atque unica virtus.* *Juv.*
-

RULE 8.

“ Let the relative and its clause be construed as soon as
 “ possible after the antecedent.”

EXAMPLES.

The antecedent, the relative, and its adjuncts, in Italics.

1. *Lex universa est*, *quæ jubet nasci et mori.* *Lab.*
2. *Gravior est inimicus*, *qui latet in pectore.* *Id.*
3. *Homo*, *qui in homine calamitoso est misericors*, meminit
 sui. *Id.*
4. *Minor est quàm servus dominus*, *qui servos timet.* *Id.*
5. ————*Animum rege*, *qui, nisi paret,*
Imperat. *Hor.*

CHAP. VI.

RULE 1.

“CONSTRUE the nom. case first, &c.”

EXAMPLES.

1. *Dies* adimit ægritudinem hominibus. *Ter.*
 2. ——— *Trahit sua* quemque voluptas. *Virg.*
 3. ——— *Quis enim* modus adsit amori? *Id.*
 4. *Omnia* fert ætas, animum quoque. *Id.*
 5. ——— *Alitur vitium*, vivitque tegendo. *Id.*
 6. ——— *Sæviturque* animis ignobile vulgus. *Id.*
 7. *Furor* arma ministrat. *Id.*
 8. ——— *Dabit Deus* his quoque finem. *Id.*
-

RULE 2.

“A genitive case is usually construed after another noun.”

EXAMPLES.

1. *Omnium rerum*, heus, vicissitudo est! *Ter.*
2. *Sat* habet favitorum semper, qui rectè facit. *Plaut.*
3. ——— *Viamque* insiste domandi,
Dum faciles animi juvenum, dum mobilis ætas. *Virg.*
4. *Vincet amor patriæ*, laudumque immensa cupido. *Id.*
5. *Sævitur amor ferri*, et scelerata insania belli. *Id.*
6. *Pallida mors* æquo pulsat pede pauperum tabernas,
Regumque turres. *Hor.*
7. ——— *Æqua tellus*
Pauperi recluditur, regum que pueris. *Hor.*
8. ——— *Breve et irreparabile tempus*
Omnibus est vitæ. Sed famam extendere factis,
Hoc virtutis opus. *Virg.* *Hoc est opus, &c.*

RULE

RULE 3.

"An inf. mood is generally construed after another
"verb."

EXAMPLES.

1. Truditur dies die;
Novæque pergunt interire lunæ. *Hor.*
 2. Qui non vetat peccare, cum possit, jubet. *Sen.*
 3. Redire, cum perit, nescit pudor. *Id.*
 4. Cogi qui potest, nescit mori. *Id.*
 5. Quid Romæ faciam? Mentiri nescio. *Juv.*
 6. Desinat elatis quisquam confidere rebus:
Omnia mors æquat. *Claudian.*
 7. ————Tunc omnia jure tenebis,
Cum poteris rex esse tui. *Id.*
 8. Nec, tibi quid liceat, sed quid fecisse decebit,
Occurat. *Id.* Nec occurat, quid liceat, &c.
-

RULE 4.

"An adjective or participle, if no other word, &c."

EXAMPLES.

1. Ut sæpe summa ingenia in occulto latent! *Plaut.*
 2. ————Trahit sua quemque voluptas. *Virg.*
 3. ————Labor omnia vincit
Improbis, et duris urgens in rebus egestas. *Id.*
 4. ————Sævitque animis ignobile vulgus. *Id.*
 5. Degeneres animos timor arguit. *Id.*
 6. Nunc animis opus, Ænea, nunc pectore firmo. *Id.*
 7. Improbe amor, quid non mortalia pectora cogis? *Id.*
 8. ————Quid non mortalia pectora cogis,
Auri sacra fames? *Id.*
-

RULE 5.

"If an adjective or participle govern a word, &c."

EXAMPLES.

1. ————Labor omnia vincit
Improbis, et duris urgens in rebus egestas. *Virg.*
2. Conscia

2. *Conscia mens recti famæ mendacia ridet.* Ov.
 3. ———— *Mens sibi conscia recti.* Virg.
 4. *Nescia mens hominum fati fortisque futuræ.* Id.
 5. *Fortuna sævo læta negotio.* Hor.
 6. ———— *Corpus onustum*
Hesternis vitiis, animum quoque prægravat. Hor.
 7. *At bona pars hominum decepta cupidine cæcâ,*
Nil fatis est, inquit. Id. *At bona pars hominum, &c.*
 8. *Sumite materiam vestris, qui scribitis, æquam*
Viribus. Id.
-

RULE 6.

“ In an ablative absolute, &c.”

EXAMPLES.

1. ———— *Ponuntque ferocia Pæni*
Corda, volente Deo. Virg.
 2. *Heu! nihil invitis fas quemquam fidere Divis!* Id.
 3. *Est Deus in nobis, agitante calescimus illo.* Ov.
 4. ———— *Me duce, tutus eris.* Id.
The participle *being* is implied in *duce*; *duce* then must follow *me*.
 5. *Nil desperandum, Teucro duce, et auspice Teucro.* Hor.
The same participle *being* is again implied in *duce* and in *auspice*.
 6. *Judice, quem nosti, populo; qui stultus honores*
Sæpe dat indignis. Id.
 7. *Per varios casus artem experientia fecit,*
Exemplo monstrante viam. Manilius.
 8. *Imperante Augusto, natus est Christus.*
-

RULE 7.

“ If two adjectives or participles agree with the same substantive, &c.”

B

EXAMPLES.

EXAMPLES.

1. ————— *Varium et mutabile semper*
Fœmina. *Virg.*
Varium and *mutabile* both agree with *thing*.
2. Stat sua cuique dies: *breve et irreparabile tempus*
Omnibus est vitæ. *Id.*
3. *Udum et molle latum es.* *Perf.*
4. *Mobilis et varia est fermè natura malorum.* *Juv.*
5. In amore hæc omnia insunt vitia; injuriæ,
Suspiciones, inimicitiae, induciæ,
Bellum, pax rursus. *Ter.*
6. ————— *Tot rebus iniquis*
Paruimus victi. *Lucan.*
7. ————— *Hoc reges habent*
Magnificum et ingens (nulla quod rapiet dies)
Prodesse miseris. *Sen.*
The substantive *thing* or *prerogative* is here understood
after *hoc magnif. et ingens*.
8. Solvite, mortales, animos; curamque levate,
Totque supervacuis vitam deflere querelis,
Fata regunt orbem; certa stant omnia lege. *Manil.*

RULE 8.

“ Let the relative and its clause, &c.”

EXAMPLES.

1. Miserrima fortuna est, quæ inimico caret. *P. Syr.*
2. Nulla est tam bona fortuna, de qua nil possis queri. *Id.*

Note.—The antecedent is frequently understood, and may generally be supplied by some pronoun, as in the following examples: and remember, that in thus supplying the antecedent, it must be rendered immediately before the relative.

3. Absentem lædit (*ille*) cum ebrio qui litigat.
4. Ab alio expectes (*illud*) alteri quod feceris.
5. Feras, non culpes (*istud*) quod vitari non potest.
6. Invitat culpam (*ille*) qui peccatum præterit.
7. Multis minatur (*hic*) qui facit uni injuriam.

8. Qui

8. *Qui Bavianum non odit, amet tua carmina, Mœvi. Virg.*
Let him, who who non odit, &c.
-

CHAP. VII.

RULE I.

“CONSTRUE the nom. case first, &c.”

EXAMPLES.

1. *Fata regunt orbem; certa stant omnia lege. Manil.*
 2. ———— *Lingua mali pars pessima servi. Juv.*
 3. *Lingua est maliloquax mentis indicium malæ.*
 4. *Nemo repente fuit turpissimus. Juv.*
 5. ———— *Ingenium res
Adversæ nudare solent. Hor.*
 6. *Amicos res optimæ pariunt; adversæ probant.*
 7. *Enervant animos citharæ, cantusque, lyræque. Ov.*
 8. ———— *Forsan miseros meliora sequentur. Virg.*
 9. *Neglectis urenda filix innascitur agris. Hor.*
 10. *Fortes creantur fortibus et bonis.
Est in juvencis, est in equis patrum
Virtus: nec imbellem feroces
Progenerant aquilæ columbam. Hor.*
-

RULE 2.

“A genitive case is usually construed after another noun.”

EXAMPLES.

1. ———— *Quid non mortalia pectora cogis,
Auri sacra fames! Virg.*
2. *Vitæ summa brevis spem nos vetat inchoare longam. Hor.*
3. *Vis consili expers mole ruit sua. Hor.*

B 2

4. At

4. At bona pars hominum, decepta cupidine cæcâ,
Nil satis est, inquit. *Id.*
5. ——— Stat magni nominis umbra. *Lucan.*
6. Res est solliciti plena timoris amor. *Ov.*
7. Conscia mens recti-famæ mendacia ridet. *Id.*
8. Pejor est bello timor ipse belli. *Sen.*
9. Serum est cavendi tempus in mediis malis. *Id.*
10. Rex est, qui posuit metus,
Et diri mala pectoris. *Id.*

RULE 3.

“An infinitive mood is generally construed after another verb.”

EXAMPLES.

1. Quid sit futurum cras, fuge querere. *Hor.*
2. ——— Quod adest,
Memento componere æquus. *Id.*
3. Æquam memento rebus in arduis
Servare mentem. *Id.*
4. Valet ima summis
Mutare, et insignem attenuat Deus. *Id.*
Note.—Deus is the nom. case.
5. Nec vero terræ ferre omnes omnia possunt. *Virg.*
Verò nec omnes terræ possunt, Nor are all soils able to, &c.
6. Felix, qui potuit rerum cognoscere causas. *Id.*
7. Noli, amabò, verberare lapidem, ne perdas manum.
Amabò (an interjection) I beseech you. [*Plaut.*]
8. ——— Intra
Fortunam debet quisque manere suam. *Ov.*
9. ——— Exeat aulâ,
Qui vult esse pius. *Lucan.*
10. Serò recusat ferre, quod subit jugum. *Sen.*

RULE 4.

“An adjective or participle, if no other word depend on it, must be construed before its substantive.”

EXAMPLES.

EXAMPLES.

1. Quem ferret, si parentem non ferret suum? Ter.
2. Nulla est tam facilis res, quin difficilis fiet,
Quam invitus facias. Id.
3. Vitæ summa brevis—spem nos vetat inchoare longam.
Hor.
4. Pallida mors—æquo pulsat pede pauperum tabernas,
Regumque turres. Id.
5. ————— Nil sine magno
Vita labore dedit mortalibus. Id.
6. ————— Malè verum examinat omnis
Corruptus iudex. Id.
7. Jejunos stomachus rarò vulgaria temnit. Id.
8. Multa fidem promissa levant. Id.
9. ————— Hic murus æneus esto,
Nil conscire, sibi, nullâ pallefcere culpâ. Id.
10. Doctrina sed vim promovet instam.
Paulum sepultæ distat inertiae
Celata virtus. Hor.

RULE 5.

“If an adjective or participle govern a word, &c.”

EXAMPLES.

1. Crescit indulgens sibi dirus hydrops. Hor.
2. ————— Quid violentius aure tyranni? Juv.

The substantive after which *violentius* is to be construed, is *thing* implied in *quid*. So in the next example, *thing* is implied in *aliquid*, and *dignum* to be construed after it.

3. Aude aliquid brevibus Gyaris et carcere dignum,
Si vis esse aliquid: probitas laudatur et alget. Juv.
Gyara—an island, one of the Cyclades in the Ægean Sea, whither the Romans banished obnoxious persons.
4. Nil dictu fædum visuque hæc limina tangat,
Intra quæ puer est. Id.
5. Aude, hospes, contemnere opes; et te quoque dignum
Finge Deo. Virg.

6. ———— *Quid terras alio calentes
Sole mutamus? Hor. Alio sole.*
7. *Rara avis in terris, nigroque simillima cygno. Juv.
Avis rara in terris, &c.*
8. *Vive memor lethi; fugit hora. Pers. Vive tu me-
mor, &c.*
9. ———— *Ille potens sui
Lætusque deget, cui licet in diem
Dixisse, 'Vixi.' Hor. Ille deget potens sui, &c.*
10. *Iustum et tenacem propositi virum
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solidâ. Id.
Non ardor civium jubentium prava, non vultus instantis
tyranni, quatit (a) solidâ mente virum iustum et tenacem pro-
positi.*

Note.—As *tenacem* in this example is construed after *virum* by the present rule, so *iustum* is construed after it by the 7th rule.

RULE 6.

“ In an ablative absolute construe the participle, &c.”

EXAMPLES.

1. *Formidabilior, cervorum exercitus, duce leone, quam leonum, cervo. Adag. [Leone duce. Cervo duce: the participle in duce.*
2. *Imperante Augusto, natus est Christus; imperante Tiberio, crucifixus.*
3. *Deo favente, livor haud quicquam potest.*
4. *Interea gustus elementa per omnia quærunt, Nunquam animo pretiis obstantibus. Juv.*
5. ———— *Prima est hæc ultio, quod, se
Judice, nemo nocens absolvitur. Juv.
The participle being is in judice.*
6. *Pan etiam Arcadiâ mecum si judice certet,
Pan etiam Arcadiâ dicat se judice victum. Virg.*
7. *Te que adeo hoc decus ævi, te consule, inibit,
Pollio; et incipient magni procedere menses.*

Te

*Te duce, si qua manent sceleris vestigia nostri,
Irrita perpetuâ solvent formidine terras. Virg.
Adeoque hoc decus ævi imbit, te, Pollio, te consule, &c.*

8. *Serò respicitur tellus, ubi, fune soluto,
Currit in immensum panda carina salum. Ov.*

9. *Qui statuit aliquid, parte inauditâ alterâ,
Æquum licet statuerit, haud æquus fuit. Sen.*

10. *Deflete virum,
Quo non alius
Potuit citius
Discere causas,
Unâ tantum
Parte auditâ,
Sæpe et neutrâ. Id. de Claudio.*

RULE 7.

“ If two adjectives or participles agree with the same
“ substantive, &c.”

EXAMPLES.

1. *Dulce et decorum est pro patria mori. Hor.*

The substantive is *thing* understood.

2. ———— *Ille potens sui*

*Lætusque deget, cui licet in diem
Dixisse, ‘Vixi.’ Id. Ille represents the substantive.*

3. *Felices ———— quos ille timorum*

Maximus haud urget, lethi metus. Lucan.

The full phrase is *ille maximus timor timorum.*

4. *Tum denique omnes nostra intelligimus bona,*

Quum, quæ in potestate habuimus, ea amisimus.

Nostra bona for nostras bonas res. [Plaut.]

5. *Tædet quotidianarum harum sermarum. Ter*

6. ———— *Olim*

Religio preperit scelerosa atque impia facta. Lucret.

Religio falsa scil.

7. *Monstrum horrendum, informe, ingens, cui lumen ademptum. Virg.*

8. *Solum unum hoc vitium affert senectus hominibus,*

Attentiores fumus omnes ad rem, quam par est. *Ter.*

9. Et erat longè meâ quidem sententiâ,
Qui imperium credat gravius esse aut stabilius,
 Vi quod fit, quàm illud, quod amicitia adjungitur.

Ter.

10. *Parvula* (nam exemplo est) magni *formica* laboris
 Ore trahit, quodcunque potest, atque addit acervo,
 Quem struit, haud ignara ac non incauta futuri. *Hor.*

Formica (nam exemplo est) *parvula* [sed] magni laboris,
 trahit ore quodcunque potest, atque addit acervo, quem struit,
 haud ignara, ac non incauta futuri.

The adjective *incauta* must thus follow its substantive *formica*, by Rule 5. and therefore by the present rule, *ignara*, and likewise *parvula* must be construed after *formica*. The beautiful antithesis between *parvula* and *magni laboris*, is thus best preserved in the construction; The ant (for this is their example) small in size, but of great industry.

RULE 8.

“ Let the relative and its clause, &c.”

EXAMPLES.

1. *Parvula* (nam exemplo est) magni *formica* laboris
 Ore trahit, quodcunque potest, atque addit acervo,
Quem struit, haud ignara ac non incauta futuri.
2. Nil agit exemplum, litem quod lite resolvit. *Hor.*
3. ——— Leve fit, quod bene fertur, onus. *Ov.*
Onus, quod, &c.
4. Ast ego, quæ divôm incedo regina, Jovisque
 Et soror et conjux, unâ cum gente tot annos
 Bella gero. *Virg.*
4. Heu! quàm miserum est ab eo lædi, de quo non pos-
 sis queri.
6. ——— Ille potens fui
 Lætusque deget, cui licet in diem
 Dixisse, ‘Vixi.’ *Hor.* Ille, cui licet, &c.
7. Ira, quæ tegitur, nocet. *Sen.*

8. Malè

8. Malè vivunt (*illi*) qui se semper victuros putant.
9. Perpetuò vincit (*ille*) qui utitur clementiâ.
10. Bis vincit (*ille*) qui se vincit in victoria.

CHAP. VIII.

RULE I.

“CONSTRUE the nom. case first, &c.”

Note.—Though sometimes, as we have seen, there is no nominative expressed in the Latin, yet there is one always implied in every personal verb, and may be supplied by one of the pronouns, according to the number and person of the verb. Let the learner attend to this elleipsis, both because it frequently occurs, and is elegant in its use, the pronoun in Latin being very rarely expressed, unless for distinction or energy in speaking.

EXAMPLES.

The verb, in which the nom. is implied, and the words, which, for reasons to be seen hereafter, must precede the verb in construction, (if there chance to be any such) will be in Italics. When the verb is the only word in Italics, construe that first; then the word governed of it, and so on.

Elleipsis of *Ego*, *I*,

1. Perficos *odi*, puer, apparatus. *Hor.*
2. Sublimi *feriam* fidera vertice. *Id.*
3. Phyllida *amo* ante alias. *Virg.*

Tu, *thou* or *you*.

1. Quòd si me Lyricis vatibus *inferes*,
Sublimi *feriam* fidera vertice. *Hor.*
2. *Audito* multa; *loquere* pauca. *Bias.*
3. *Ante omnia venerare* Numen. *Parentes reverere.*
Voluptatem coerce. *Legibus pare.* *Inimicitiam solve.*
Pittacus.

Ille; Illa; Illud.—He; She; It.

Ille, he.

1. *Nam fuit hōc vitiosus: in hora sæpe ducentos,
Ut magnum, versus dictabat stans pede in uno. Hor.*

Illa, she.

2. *Phyllida amo ante alias; nam me discedere flevit,
Et longum, formose, vale, vale, inquit, Iola. Virg.
Nam flevit, Iola, me discedere, &c.*

It.

3. *Juvat ire sub umbras. Tuâ refert teiptum nosse.
Spectat ad omnes bene vivere.*

Nos, we.

1. *Quid brevi fortes jaculamur ævo*
2. *Multa? Quid terras alio calentes
Sole mutamus? Patriæ quis exsul
Se quoque fugit? Hor.
Quid nos, fortes brevi ævo, &c. Why do we, who flourish but
a little while, &c.*

Vos, ye or you.

1. *Dianam teneræ dicite virgines:*
2. *Intonsum, pueri, dicite Cynthium. Hor.*

They.

1. *Qualis apes æstate novâ per florea rura
Exercet sub sole labor; cum gentis adultos
Educunt foetus, aut cum liquentia mella
Stipant, et dulci distendunt nectare cellas,
Aut onera accipiunt venientium; aut, agmine facto,
Ignavum fucos pecus a præsepibus arcent. Virg.
Talis labor, qualis exercet apes novâ æstate, per florea rura,
sub sole; cum, &c.
Aut, agmine facto, arcent, &c. Agmine facto, an ablative
absolute. See Rule 6.*

RULE 2.

“ A genitive case is usually construed after another noun.”

EXAMPLES.

1. Crescit *amor nummi*, quantum ipsa pecunia crescit.
2. O *curas hominum* ! O quantum est in rebus inane ! *Juv. Pers.*
3. ———— *Finis alterius mali*
Gradus est futuri. Sen.
4. ———— Multos in summa pericula misit
Venturi timor ipse mali. Lucan.
5. Non domus aut fundus, non *æris acervus et auri*
Ægrotò domini deduxit corpore febres,
Non animo curas. Hor.
6. ———— *Vivendi recte* qui prorogat *horam*,
Rusticus expectat, dum defluat annis ; at ille
Labitur, et labetur, in omne volubilis ævum. Hor.
7. Estne *Dei sedes*, nisi terra, et pontus, et æer,
Et cælum, et virtus ? Superos quid quærimus ultra ?
Jupiter est, quodcunque vides, quocunque moveris.
Lucan.

RULE 3.

“ An infinitive mood is generally construed after another verb.”

EXAMPLES.

1. Nec regna *focium ferre*, nec *tædæ sciunt.* Sen.
2. *Ferre* quam sortem patiuntur omnes,
Nemo recusat. Id.
3. *Æra* nitent usu ; bona vestis *quærit haberi.* Ov.
4. Quod *cavere possis*, stultum est admittere. Ter.
5. Nescio, qua natale solum dulcedine cunctos
Ducit ; et immemores non *fnit esse* sui. Ov.
6. Aurum per medios *ire* satellites,
Et *perrumpere* amat saxa. Hor.
7. ———— *Quid mirum, noscere mundum*
Si possent homines, quibus est et mundus in ipsis ;
B 6 Exemplumque

Exemplumque Dei quisque est in imagine parva?

Manil.

Quibus est et mundus, for Qui habent et mundum. See R. 21.

RULE 4.

“An adjective or participle, if no other word depend on it, &c.”

EXAMPLES.

1. *Ira furor brevis est; animum rege. Hor.*
2. ———— *Vivendi rectè qui prorogat horam,
Rusticus expectat, dum defluat amnis; at ille
Labitur, et labetur, in omne volubilis ævum, Id.*
3. *Virtus est vitium fugere; et sapientia prima
Stultitiâ caruisse. Id.*
4. *Latiùs regnes, avidum domando
Spiritus, quàm si Libyam remotis
Gadibus jungas; et uterque Pænus
Serviat uni. Id.*
5. ———— *Avidos vicinum funus ut ægros
Exanimat. Id.*
6. ———— *Teneros animos aliena opprobria sæpe
Absterrent vitiis. Hor. Aliena opprobria sæpe, &c.*
7. *Eheu! fugaces, Posthume, Posthume,
Labuntur anni: nec pietas moram
Rugis et instanti senectæ
Afferet, indomitæque morti. Id.*

RULE 5.

“If an adjective or participle govern a word after it, &c.”

EXAMPLES.

1. *Fortuna sævo læta negotio, et
Ludum insolentem ludere pertinax,
Transmutat incertos honores,
Nunc mihi nunc alii benigna. Hor.*
2. *Explorant adversa viros; perque aspera duro
Nititur*

- Nititur ad laudem *virtus interrita clivo*. Sil. Ital.
Virtus interrita duro clivo nititur, &c.
3. ——— *Blandoque veneno*
Desidiæ virtus paulatim evicta senescit. Id.
Que virtus paulatim evicta blando, &c.
4. ——— *Puer* (ut *sævis projectus ab undis*
Navita) *nudus humi jacet, infans indigus omni*
Vitæ auxilio. Lucret.
Puer (ut *navita proj. ab sæv und.*) *ja. nud. hu. inf. ind.*
om. aux. &c.
5. *Fæcunda culpæ secula nuptias*
Primum inquinavere, et genus et domos.
Hoc fonte derivata clades
In patriam populumque fluxit. Hor.
6. *Damnosa quid non imminuit dies?*
Ætas parentum, pejor avis, tulit
Nos nequiores, mox daturos
Progeniem vitiosorem. Id.
Ætas parentum, pejor avis, tulit nos nequiores (quam pa-
rentes) mox daturos progeniem vitiosorem (quam nos.)
7. *Virtus repulsæ nescia fordidiæ,*
Intaminatis fulget honoribus. Id. *Sordidiæ repulsæ.*

RULE 6.

“In an ablative absolute construe, &c.”

EXAMPLES.

1. ——— *Quid fas*
Atque nefas, tandem incipiunt sentire, peractis
Criminibus. Juv.
2. ——— *Cur tamen hos tu*
Evasisse putes, quos diri conscia facti
Mens habet attonitos, et furdo verbere cædit;
Occultum quatiante animo tortore flagellum? Id.
Tortore animo quatiante occultum, &c.
3. *Beatus ille, qui, procul negotiis,*
Ut prisca gens mortalium,
Paterna rura bobus exercet suis,

Solutus

Solutus omni fœnore. *Hor.*

The participle *being* is in *procul*.

4. O fortunatos nimium, bona si sua nôrint,
Agricolas; quibus ipsa, *procul discordibus armis*
Fundit humo facilem victum justissima tellus! *Virg.*
O agricolas nimium fortunatos, si norint, &c.
5. Imberbis juvenis, tandem *custode remoto*,
Gaudet equis, canibusque, et aprici gramine campi;
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus æris,
Sublimis, cupidusque, et amata relinquere pernix. *Hor.*
6. *Conversis studiis*, ætas animusque virilis
Quærit opes et amicitias: inservit honori;
Commisisse cavet, quod mox mutare laboret. *Id.*
7. Multa senem circumveniunt incommoda; vel quòd
Quærit, et inventis miser abstinèt, ac timet uti;
Vel quòd res omnes timidè gelidè que ministrat;
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudator temporis acti,
Se puero, censor, castigatoremque minorum. *Id.*

RULE 7.

“ If two adjectives or participles agree with the same
“ substantive, &c.”

EXAMPLES.

1. *Iustum et tenacem propositi virum*
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solidâ. *Hor.*
2. ————Egomet mî ignosco, Mænius inquit.
Stultus et improbus hic amor est, dignusque notari. *Id.*
3. *Quæ virtus et quanta, boni, sit vivere parvo,*
(Nec meus his sermo est; sed quem præcepit Ofellus
Rusticus, abnormis-sapiens, crassaque Minervâ)
Discite. *Id.*
Discite, o boni, quæ et quanta virtus sit, &c.
4. Sed veluti pueris absinthia tetra medentes
Cum dare conantur, prius oras pocula circum
Contingunt

Contingunt mellis *dulci flavoque liquore*;

* * * *

————— Volui sic *suaveloquenti*

Carminē Pierio rationem exponere nostram. Lucret.

Sed veluti cum mēdentes conantur, &c.

5. Ponite *inflatos tumidosque vultus, Sen.*

6. — Porro puer (ut *sævis projectus ab undis*
Navita) nudus humi jacet, infans indigus omni
Vitaī auxilio. —

* * * *

At variæ crescunt pecudes, armenta, feræque;

Nec crepitacillis opus est; nec cuiquam adhibenda est

Almæ nutricis *blanda atque infracta loquela.*

Nec varias quærunt vestes pro tempore cœli. *Lucret.*

Nec blanda atque infracta loquela almæ nutricis, &c.

RULE 8.

“ Let the relative and its clause, &c.”

EXAMPLES.

1. ——— Cui prodest *scelus*,
Is fecit. *Sen. Is, cui scelus, &c.*
2. Quo semel est *imbuta recens*, fervabit odorem
Testa diu. *Hor. Testa diu fervabit, &c.*
3. Ira furor brevis est: *animum* rege, *qui*, nisi paret,
Imperat. Id.
4. Judice, *quem* nosti, *populo*, *qui* stultus honores
Sæpe dat indignis. *Id.*
5. Dic mihi, *Musa*, *virum*, *captæ* post tempora *Trojæ*
Qui mores hominum multorum vidit et urbes. *Id.*
6. Nil admirari, prope *res* est *una*, *Numici*,
Solaque, *quæ* possit facere et servare beatum. *Hor.*
7. Reddere *qui* voces jam scit *puer*, et pede certo
Signat humum, *gestit* paribus colludere, et iram
Colligit ac ponit temerè, et mutatur in horas. *Id.*

CHAP. IX.

RULE 9.

“CERTAIN adverbs and conjunctions are construed before the nominative case and verb; i. e. they are construed first in their own clause or sentence: so is the relative *qui*; and so are *quis* the interrogative, *quantus*, *quicunque*, and such like words, (*with their accompaniments*) in whatever case.”

Note.—*The accompaniments of qui, quis, quantus, &c.* may be substantives, with which *qui, quis, &c.* agree; or substantives governed of them; or other adjectives annexed to them; or prepositions, of which they are governed.

EXAMPLES.

The words in Italics are they which, by the present rule, must be construed first in their respective clauses. After they are construed, proceed to the nom. case; then to the verb, &c. according to Rule 1.

1. *Ut sæpe summa ingenia in occulto latent!* Plaut.
2. *Quod cavere possis, stultum est admittere.* Ter.
3. *Quem ferret, si parentem non ferret suum?* Id.
4. *Nam deteriores omnes sumus licentiâ.* Id.
5. *Dii immortales! Homini homo quid præstat! Stulto intelligens Quid interest!* Id.
6. — *Quo fata trahunt retrahuntque, sequamur.* Virg.
7. *Sincerum est nisi vas, quodcunque infundis acescit.* Hor.
8. *Quo semel est imbuta recens, servabit odorem Testa diu.* Id. *Testa diu servabit odorem, &c.*
9. *Quicquid præcipies, esto brevis.* Id.
10. *Heu! quam difficile est crimen non prodere vultu!* Ov.
11. *Infelix! Quantâ dominum virtute parâsti!* Lucan.
12. *Sed quo fata trahunt, virtus secura sequetur.* Id.
13. — *Quicquid gerimus, fortuna vocatur.* Id.
14. *O quam miserum est nescire mori!* Sen.

RULE

RULE 10.

- “ When a question is asked, construe the nom. case (unless it be the interrogative *quis, quotus, quantus, or uter*) after the verb, or else between the English verb and the auxiliary, expressing the auxiliary first.”

Note.—By *auxiliaries* here are meant those words, which are sometimes called, by young grammarians, *Signs of the Moods and Tenses*; viz. *am, are, did, was, were, do, may, can, &c.*

EXAMPLES.

The words in Italics are such verbs and nom. cases as the rule treats of.

1. Ut sæpe *summa ingenia* in occulto latent! *Plaut.*
How often do, &c.

2. O quàm miserum est nescire mori! *Sen.*

The nom. is *it* understood. *How wretched is it, &c.*

3. Infelix! Quantâ dominum virtutē parasti! *Lucan.*
Unhappy Scæva! With, or, by the means of what great valour have you, &c.

4. Heu! quàm difficile est crimen non prodere vultu! *Ov.*

5. Dii immortales! Homini homo quid præstat! *Stulto*
intelligens

Quid interest! Ter.

How much does one man excell, &c. How widely does an intelligent person differ from, &c.

6. Quem ferret, si parentem non ferret suum? *Ter.*
Whom would he, &c.

7. Pueri inter sese quàm pro levibus noxiis iras gerunt? *Id.*
For what trifling offences do boys, &c.

8. ——— An, qui amant, ipsi sibi somnia fingunt? *Virg.*
Do they, who are in love, &c.

9. Improbe amor! Quid non mortalia pectora cogis? *Id.*
What dost thou not, &c.

10. ——— Quid non mortalia pectora cogis,
Auri sacra fames? Id.

11. Quid facias? Ut homo est, ita morem geras. *Ter.*
What would you, &c.

12. *Damnosa*

12. *Damnosa quid non imminuit dies?* Hor.

What doth not ruinous time, &c.

13. *Quid Romæ faciam?* Mentiri nescio. Juv.

What could I, &c.

14. *Impius hæc tam culta novalia miles habebit?*

Barbarus has segetes? En! quo discordia cives

Preduxit miseros? En! queis consecimus agros? Virg.

Shall a wicked soldier have, &c. Shall a barbarian have, &c. Lo! to what pass hath discord brought, &c. Lo! for whom have we sown, &c.

EXCEPTIONS TO RULE 10.

Quis, quæ, quid or *quod*, *quotus*, *quantus* and *uter*, &c. with their adjuncts, do not conform to this rule. In an interrogative sentence, they and their adjuncts must be construed before the verb, by Rule 9.

EXAMPLES.

1. ——— *Quis enim modus adfit amori?* Virg.

2. ——— *Dolus an virtus, quis in hoste requirit?* Id.

Dolus an virtus, is an instance of the rule itself; *Num fit dolus*, &c.

3. *O curas hominum! O quantum est in rebus inane!*

Perf.

4. *Quisnam igitur liber? Sapiens, sibi que imperiosus.* Hor.
Quisnam igitur est, &c.

5. ——— *Quis fallere possit amantem?* Virg.

If it had been, *Numquis fallere possit amantem?* *Quis* would be construed after the verb, because in such a phrase, *quis*, by aphæresis, stands for *aliquis*, any one, very different from *quis* (the interrogative) *who?*

RULE 11.

“ After the verb *sum*, a verb passive, and a verb neuter, a nom. case is sometimes construed; but then there is usually another nom. case, expressed or implied, to come before.”

EXAMPLES.

EXAMPLES.

The nom. to be construed after the verb will appear in Italics.

1. Nam doli non *doli* sunt, nisi astu colas. *Plaut.*
2. Est profectò *Deus*, qui, quæ nos gerimus, auditque et videt. *Id.*
3. *Magnum* hoc vitium vino est; pedes captat primum: *Luctator dolosus* est. *Id.*
4. Omnium rerum heus *vicissitudo* est? *Ter.*
5. Summum jus sæpe *summa* est malitia. *Id.*
6. Percontatorem fugito; nam *garrulus* idem est. *Hor.*
7. Nil mortalibus *arduum* est. *Id.*
8. Ira furor *brevis* est: animum rege. *Id.*
9. Virtus est *medium* vitiorum, et utrinque reductum. *Id.*
10. Omne solum forti *patria* est, ut piscibus æquor. *Ov.*
11. *Credula* res amor est. *Id.*
12. Res est solliciti plena timoris amor. *Id.*
13. ————— *Mensuraque* juris
Vis erat. *Lucan.*
14. At nós in vitium *credula turba* sumus. *Ov.*

RULE 12.

“An adverb is not to be construed with a substantive,
“but rather with a verb, or an adjective, or participle.”

EXAMPLES.

The adverbs, and the words to which they belong, will be in Italics.

1. Sat *habet* favitorum *semper*, qui *rectè* facit. *Plaut.*
2. *Feliciter* is *sapit*, qui periculo alieno *sapit*. *Id.*
3. Summum jus sæpe *summa* est malitia. *Ter.*
4. O Fortuna! ut *nunquam* perpetuò es bona! *Id.*
5. ————— *Forsan* miseros meliora *sequentur*. *Virg.*
6. *Ulteriùs* ne tende odiis. *Id.*
7. Jejunos stomachus *rarò* vulgaria temnit. *Hor.*
8. ————— *Malè* verum *examinat* omnis
Corruptus iudex. *Id.*
9. Sæpe stilum *veritas*, iterum quæ digna legi sint,
Scripturus. *Id.*

10. Iudice

10. Judice, quem nosti, populo; qui stultus honores
Sæpe dat indignis. Id.
11. Percontatorem fugito, nam garrulus idem est;
Nec retinent patulæ commissa fideliter aures. Id.
12. ——— *Versate diu, quid ferre recusant,*
Quid valeant humeri. Id.
13. *Quàm temere in nosmet legem sancimus iniquam!*
Nam vitiis nemo sine nascitur. Hor.
14. *Facile omnes, cum valemus, recta consilia ægrotis*
damus.
Tu, si hic sis, aliter sentias. Ter.

RULE 13.

“ After a preposition constantly look for an accusative,
“ or ablative case.”

EXAMPLES.

Prepositions, and the words governed of them, are in
Italics: and it must be remembered, that prepositions,
according to Rule 1. are usually construed after the verb.

1. *Quàm temere in nosmet legem sancimus iniquam!*
Nam vitiis nemo sine nascitur. Hor.
2. *Conscia mens recti famæ mendacia ridet:*
At nos in vitium credula turba sumus. Ov.
3. *Homo sum: humani a me nil alienum puto. Ter.*
4. ——— *Tacitum vivit sub pectore vulnus. Virg.*
5. ——— *Pulchram que petunt per vulnera mortem. Id.*
6. *Post equitem sedet atra cura. Hor.*
7. *Dulce et decorum est pro patriâ mori. Id.*
8. *Magnas inier opes inops. Id.*
9. ——— *Nil sine magno*
Vita labore dedit mortalibus. Id.
10. *Nascentes morimur: finisque ab origine pendet. Manil.*
11. ——— *Intra*
Fortunam debet quisque manere suam. Ov.
12. *Cantabit vacuus coram latrone viator. Juv.*
13. ——— *Cur ante tubam tremor occupat artus? Virg.*
14. *Tange, miser, venas; et pone in pectore dextram. Pers.*

RULE 14.

“ The word governed must be construed after (*generally immediately after*) the word which governs it; such words excepted, as Rule 2. specifies; and even they must follow prepositions.”

EXAMPLES.

Note.—The word governed, and that which governs it, will be distinguished by letters prefixed, *a, b, c, d, &c.* And here understand two things, viz.

1. Of these letters, that which is prior in the alphabet will denote the leading or governing word; and that letter which is immediately next in the alphabet, will be prefixt to the word governed; thus, *a, b.—c, d. b* is governed of *a, d* is governed of *c, &c.*

2. When two or more words have the same leading word to depend on, it will be seen that they each depend on one word, by their having the same letter before them; thus, *a, b, b*; both *b, b*, are governed of *a*. Again, *a, b, c, c. b* depends on *a*, but *c, c*, on *b*.

1. ——— *a*Trahit sua *b*quemque voluptas. *Virg.*
2. ——— Fallacia
Alia *b*aliam *a*trudit. *Ter.*
3. *b*Omnia *a*fert ætas, *b*animum quoque. *Virg.*
4. ——— *a*Deo *din* *e*teneris *b*consuescere multum *a*est. *Id.*
5. Præcipuum jam inde *da* *e*teneris *a*impende *b*laborem.
Præcipuum laborem. [*Id.*
6. ——— *a*Sæviturque *b*animis ignobile vulgus. *Id.*
7. Scinditur incertum *b*studia *a*in contraria vulgus. *Id.*
In contraria studia.
8. Judice, quem nosti, populo, qui stultus *b*honores
Sæpe *a*dat *b*indignis. *Hor.*
9. ——— Forfan et *chæc* olim *b*meminisse *a*juvabit.
Virg.
10. Non *a*ignara *b*mali, *f*miseris *e*fuccurrere *d*disco. *Id.*
11. ——— *a*Timeo *b*Danaos, et *e*dona *d*ferentes. *Id.*
12. Una *a*salus *b*victis nullam *d*sperare *e*salutem. *Id.*
13. ——— *d*Intra
*e*Fortunam *a*debet quisque *b*manere suam. *Ov.*
14. ——— *d*Mea
*b*Virtute *b*me *a*involve. *Hor.*

CHAP. X.

RULE 9.

"CERTAIN adverbs, &c. are construed before the
"nom. &c."

EXAMPLES.

1. *Damnosa quid non imminuit dies?* Hor.
2. *Quid non mortalia pectora cogis
Auri sacra fames?* Virg.
3. *Improbe Amor, quid non mortalia pectora cogis?* Id.
4. *Vivite, felices; quibus est fortuna peracta
Jam sua.* Id.
5. *Quemcunque miserum videris, hominem scias.* Sen.
6. *Quemcunque fortem videris, miserum neges.* Id.
7. *Quantum quisque suâ nummorum condit in arcâ,
Tantum habet et fidei.* Juv.

Here the phrases *quantum nummorum*, and *tantum fidei*, are said to correspond with one another: there is a comparative relation between them; and they are under like circumstances of government and construction: hence, because *quantum nummorum* must be construed before the verb *condit*, *tantum fidei* must likewise come before *habet*. The same relation subsists between *quem* and *hunc* in the next example; the same mode must be observed in construing them; i. e. they must (one, and therefore both) be rendered first in their respective clauses. We shall see more of this under Rule 18.

8. *Quem dies vidit veniens superbum,
Hunc dies vidit fugiens jacentem.* Sen.
9. *Nil habet infelix paupertas durius in se,
Quàm quòd ridiculos homines facit.* Juv.
10. *Quanto parentes sanguinis vincolo tenes,
Natura!* Sen.
11. *Quidquid patimur mortale genus,
Quidquid facimus, venit ex alto.* Sen.
12. *Nil ergo optabunt homines? Si consilium vis,
Permites ipsis expendere Numinibus, quid
Conveniat nobis.* Juv.

13. *Quid*

13. *Quid sit futurum cras, fuge quærere :*
Quem- fors dierum -cunque dabit, lucro
Appone. Hor.

Quemcunque dierum. *Quem- -cunque* is no more than one word, here divided by *tmefis*; of which see more instances in Chap. 12. Rule 18.

14. ———— *Peragit tranquilla potestas,*
Quod violenta nequit ; mandataque fortiùs urget
Imperiosa quies. Claudian.

RULE 10.

“ When a question is asked, construe the nominative
 “ case, &c.”

EXAMPLES.

1. *Non vires alias, conversa que Numina sentis ?*
Cede Deo. Virg. Dost thou not, &c.
2. ———— *Cur ante tubam tremor occupat artus ? Id.*
Why doth a tremour, &c.
3. ———— *Tantæne animis cælestibus iræ ? Id.*
Num sint tantæ, &c. Can there be such, &c.
4. *Cur omnium fit culpa paucorum scelus ? Sen.*
Why is the fault of all made, &c. Or,
Cur omnium fit culpa paucorum scelus ?
Why is the wickedness of a few made, &c.
5. *Mortem aliquid ultra est ? Vita, si cupias mori. Id.*
6. *Imperia dura tolle ; quid virtus erit ? Id.*
7. *Eheu ! quàm brevibus pereunt ingentia causis ! Claud.*
8. *Unde tibi frontem libertatem que parentis,*
Cum facias pejora senex ? Juv.
Unde sumis tibi, &c. How do you assume, &c.
9. *Dicite, Pontifices, in sacro quid facit aurum ? Pers.*
10. *O Fortuna, viris invida fortibus,*
Quàm non æqua bonis præmia dividis ? Sen.
What unjust, inadequate compensations dost thou, &c.
11. *Quàm bene depositum terris, ut dignus iniqui*
Fructus consilii primis auctoribus instet ? Claud.
Quàm bene depositum est, &c. How well hath it been, &c.
12. *Ut vales animo, quidquam tolerare negabis ? Ov.*
13. *Quid*

13. ———— Quid enim ratione *timemus*,
Aut cupimus? *Juv.*
14. Nil ergo *optabunt homines*? Si consilium vis,
Permites ipsis expendere Numinibus, quid
Conveniat nobis, rebusque sit utile nostris, *Id.*

EXCEPTIONS TO RULE 10.

The learner must remember, that the interrogatives *quis*, *quantus*, *quotus*, and *uter*, are exceptions to this rule; and so (it may be added here) of course are other interrogatives derived from these, as, *cujus*, *quotumus*, *quotumplex*, *quotusquisque*, *quantulus*, *qualis*, *uterutrubi*, &c. with their adjuncts.

1. ———— *Quid* mirum, noscere mundum
Si possunt homines, quibus est et mundus in ipsis;
Exemplumque Dei quisque est in imagine parvâ?
Manil.
2. ———— Vir bonus est *quis*?
Qui consulta patrum, qui leges juraque servat. *Hor.*
3. *Hora* *quota* est? *Id.*
4. *Quotumæ* sunt *ædes*? *Plaut.*
Quotumæ ædes interjacent? How many houses are between?
or, as we commonly say, How many houses off?
5. *Quotus*-enim -*quisque* reperietur, qui, impunitate et
ignoratione omnium propositâ, abstinere possit in-
juriâ? *Cic.*
Quotus-quisque, &c. What man in a thousand will be
found, &c.

The reason of all these exceptions may be found in the ninth rule, where we are told, that all such words, in whatever case, must be construed first in their own clauses.

RULE II.

“ After the verb *sum*, a verb passive, and a verb neuter, a nom. case is sometimes construed, &c.”

EXAMPLES.

1. ———— *Meus* mihi, *suus* cuique est *carus*. *Plaut.*
2. *Nemo*

2. *Nemo solus satis sapit.* Nam ego multos sæpe vidi
Regionem fugere consilii, prius quam repertam ha-
bere. *Plaut.*

Rather read *haberent*, in the last word, than *habere*.

3. *Amantium iræ amoris integratio est.* *Ter.*
4. *In amore hæc omnia insunt vitia, injuriæ,*
Suspiciones, inimiciæ, induciæ,
Bellum, pax rursum. *Id.*
5. *Tantus amor laudum, tantæ est victoriæ curæ.* *Virg.*
Tantus est amor, &c.

Tantus, and *tantæ curæ*, are correspondent phrases, the latter being, as it were, the echo or repetition of the former; and therefore, if *tantus*, so *tantæ curæ* must be construed before the verb, each before its own.

6. ——— *Sua cuique deus fit dira cupido.* *Id.*
7. *Rebus angustis animosus atque*
Fortis appare. *Hor.*
8. ——— *Ille potens sui*
Lætusque deget, cui licet in diem
Dixisse, 'Vixi.' *Id.*
9. *Qui sit, Mæcenæ, ut nemo, quam sibi sortem*
Seu ratio dederit, seu fors objecerit, illâ
Contentus vivat? *Id.*
10. *Nimirum insanus paucis videatur, eò quod*
Maxima pars hominum morbo jactatur eodem. *Hor.*
11. *Eximia est virtus præstare silentia rebus:*
At contra, gravis culpa tacenda loqui. *Ov.*
12. *Quæritur, Ægisthus quare sit factus adulter?*
In promptu causa est, desidiosus, erat. *Id.*
13. *Qui non vult fieri desidiosus, amet.* *Id.*

This may be truly said of that sublime love, which the Gospel of Christ enjoins us: true Christian charity is never idle, but is for ever exercised in some good thing.

14. *Cede repugnantî; cedendo victor abibis.* *Id.*

RULE 12.

"An adverb is not to be construed with a substantive,
 " &c."

EXAMPLES.

1. *Vebemens* in utramque partem, Menedeme, es *nimis*. *Ter.*
 2. O Fortuna, ut nunquam *perpetuò* es bona! *Id.*
 3. O *fortunatos nimium*, bona si sua norint! *Virg.*
 4. *Diis aliter visum*. *Id.* *Visum* est.
 5. *Sæpius* ventis *agitatur* ingens
Pinus. *Hor.*
 6. Quem res *plus-nimio delectare* secundæ,
Mutatæ quatiunt. *Id.*
- Plus-nimio*, strictly two neuter adjectives, here used adverbially, *too much*.
7. Omnes eodem cogimur; omnium
Versatur urnâ *serius ocyus*
Sors exitura. *Hor.*
 8. Sperat infestis, metuit secundis
Alteram sortem, *bene præparatam*
Pectus. *Id.* *Bene præparatum pectus sperat*, &c.
 9. Vivite, felices, quibus est fortuna *peracta*
Jam sua. *Virg.*
 10. *Continuò* culpam ferro *compesce*, priusquam
Dira per incautum serpant contagia vulgus. *Id.*
 11. Non tu *scis*, cum ex alto puteo *sursum* ad summum
escenderis,
Maximum periculum *inde esse*, a summo ne *rursum*
 cadas? *Plaut.*
 12. ————— *Certò scio*,
Oppidum quodvis videtur posse expugnari dolis. *Id.*

RULE 13.

"After a preposition constantly look for an accusative,
 " or ablative case."

EXAMPLES.

EXAMPLES.

1. ————— Id arbitror
Apprimè *in vitâ* esse utile, ut ne 'quid nimis. *Ter.*
Arbitror id esse apprimè utile in vita, ut ne aliquid sit nimis.
2. Vehemens *in utramque partem*, Menedeme, es nimis. *Id.*
3. Ingentes animos *angusto in pectore* versant. *Virg.*
4. Scinditur incertum *studia in contraria* vulgus. *Id.*
5. Continuò culpam ferro compesce, priusquam
Dira *per incautum* serpent contagia vulgus. *Id.*
6. ————— Adeo *in teneris* consuescere multum est. *Id.*
7. Præcipuum jam inde *a teneris* impende laborem. *Id.*
8. Tutatur favor Euryalum, lacrymæque decoræ;
Gratior ac *pulbro* veniens *de corpore* virtus. *Id.*
9. ————— Laudas
Fortunam et mores antiquæ plebis; et idem,
Si 'quis *ad illa* Deus subitò te agat, usque recuses. *Hor.*
10. ————— Vivendi rectè qui prorogat horam,
Rusticus expectat, dum defluat amnis, at ille
Labitur, et labetur, *in omne volubilis ævum*. *Id.*
11. *Per varios usus* artem experientia fecit,
Exemplo monstrante viam. *Manil.*
12. Fertilis assiduo si non renovetur aratro,
Nil nisi *cum spinis* gramen habebit, ager. *Ov.*
Si fertilis ager non renovetur, &c.
13. Udum et molle lutum es; nunc, nunc properandus,
et acrî
Fingendus *sine fine* rotâ. *Perf.*
14. Nil dictu scædum visuque hæc limina tangat,
Intra quæ puer est. *Juv.*

RULE 14.

"The word governed must be construed after (*generally immediately after*) the word which governs it; except, &c."

EXAMPLES.

It may be necessary for the learner to revert to Rule 14. Chap. 9. for the use of the single letters prefixed to certain words hereunder.

C 2

1. Nil

1. Nil *b*dictu *a*fædum *b*visuque hæc *e*limina *d*tangat
*a*Intra *b*quæ puer est. *Juv.*
2. *b*Vitæ *a*summa brevis *s*spem *e*nos *d*vetat *e*inchoare
longam. *Hor.*
3. Omnium *e*rerum, heus! *b*vicissitudo *a*est! *Ter.*
4. *b*Amantium *a*iræ *s*amoris *e*integratio *d*est. *Id.*
5. ——— *b*Viamque *a*institute *d*omandi,
Dum faciles *a*animi *b*juventum, dum mobilis ætas.
Virg.
6. Continuò *b*culpam *b*ferro *a*compesce, priusquam
Dira *a*per incautum serpant contagia *b*vulgus. *Id.*
7. ——— *e*Ingenium res
Adversæ *b*nudare *a*solent, celare secundæ. *Hor.*
8. *a*O miseras *e*hominum *b*mentes! *a*O *b*pectora cæca!
Qualibus *a*in *b*tenebris *e*vitæ, quantisque periclis
Degitur *a*hoc *b*ævi, quodcunque est! *Lucret.*
9. *e*Omnia prius *e*verbis *b*experiri, quàm *e*armis, *b*sapien-
tem *a*decet. *Ter.*
10. Nonne *b*id *b*flagitium *a*est, te *b*aliis *b*consilium *a*dare,
Foris sapere, tibi non *a*posse *b*auxiliarier? *Ter.*

Auxiliarier by the figure paragogè for *auxiliari*, the infinitive of *auxilior*.

11. Pallida mors æquo *a*pulsat *b*pede *e*pauperum *b*tabernas,
*b*Regumque *e*turres. *Hor.*
12. Omnes *b*eodem *a*cogimur; *e*omnium
*g*Verfatur *b*urnâ ferius ocyus
*d*Sors exitura. *Id.*
13. Jam *b*te *a*premet nox. *Id.*
14. Raro antecedentem *e*scelestum
*a*Deferuit *b*pede *a*pæna claudo. *Id.*

Pede claudo is an ablative of the quality, and annexed to *pæna*.

CHAP. XI.

RULE 9.

“CERTAIN adverbs and conjunctions are construed
“before the nom. case, &c.” See the whole rule.

EXAMPLES.

1. *Quid* æternis minorem
Confiliis animum fatigas? *Hor.*
3. ————Levius fit patientiâ,
Quicquid corrigere est nefas. *Id.*
3. Minimum decet libere, *cui* multum licet. *Sent.*
Decet eum libere minimum, &c.
4. Latius regnes, avidum domando
Spiritus, *quàm si* Libyam remotis
Gadibus jungas; *et uterque* Pænus
Serviat uni. *Hor.*
5. ————Multa petentibus
Defunt multa. Bene est, *cui* Deus obtulit
Parcâ, *quod* fatis est, manu. *Id.*
Bene est illi. Well is it to him: Well is he.
6. *Quid* brevi fortes jaculamur ævo
Multa? *Quid* terras alio calentes
Sole mutamus? *Patriæ quis exul*
Se quoque fugit? *Id.*
7. ————Ille potens fui
Lætusque deget, *cui* licet in diem
Dixisse, ‘Vixi.’ *Id.*
8. ————*Quid* nos dura refugimus
Ætas? *Quid* intactum nefasti
Liquimus? *Id.*
9. *Quid* tristes querimonix,
Si non supplicio culpa reciditur?
Quid leges sine moribus
Vanæ proficiunt? *Id.*

Qui? proficiunt *tristes querimoniæ, &c.* *What avail sad complaints, &c.*

Thus the elleipsis of a verb in one period may oftentimes be supplied by the verb in the next period, if both periods be of the same structure, which is the case here.

10. Estnè Dei sedes, *nisi* terra, et pontus, et æer,
Et cælum, et virtus? Superos *quid* quærimus ultra?
Jupiter est, *quodcunque* vides, *quocunque* moveris. *Luc.*
11. Sensit Alexander, testâ *cum* vidit in illâ
Magnum habitatorem, *quanto* felicior hic, *qui*
Nil cuperet, *quam* qui totum sibi posceret orbem. *Juv.*
12. *Qui* fit, Mæcenas, *ut* nemo, *quam* sibi *sortem*
Seu ratio dederit, *seu* fors objecerit, illâ
Contentus vivat? *Hor.*
13. *Quisnam* igitur liber? Sapiens, sibi*que* imperiosus,
Quem neque pauperies, neque mors, neque vincula ter-
rent. *Id.*
14. *Qualem* commendes, etiam atque etiam inspicere; ne
mox
Incutiant aliena tibi peccata pudorem. *Id.*
15. Fallitur, egregio *quisquis* sub principe credit
Servitium. Nunquam libertas gratior extat,
Quàm sub rege pio. *Claud.*

RULE 10.

“ When a question is asked, &c.”

EXAMPLES.

1. Menè salis placidi vultum, fluctusque quietos
Ignorare *jubes*? Menè huic confidere monstro? *Virg.*
jubesnè, Dost thou, &c.
2. Si non peccâssem, quid *tu* concedere *posses*?
Materiam veniæ fors tibi nostra dedit. *Ov.*
3. O miseras hominum mentes! O pectura cæca!
Qualibus in tenebris vitæ, quantisque periculis
Degitur *hoc ævi*, quodcunque est? *Lucret.*
Is this life spent, &c.

4. Si tibi nulla sitim finiret copia lymphæ,
 Narrares medicis. Quòd quanto plura parâsti,
 Tanto plura cupis, nullinè faterier audes? Hor.
Audesnè, Do you dare, Can you bear, &c.

Quanto plura, and tanto plura, are under like circumstances of government and construction; and therefore, because quanto plura must be construed before parâsti, tanto plura must be construed before cupis.

Faterier, by the figure paragogè for fateri, the infinitive mood of fateor.

5. Quàm temere in nosmet legem sancimus iniquam?
 Nam vitiis nemo sine nascitur. Id.

How rashly do we give sanction to, &c.

6. Esnè Dei sedes, nisi terra, et pontus, et æer,
 Et cœlum, et virtus? Superos quid quærimus ultra?
 Jupiter est, quodcunque vides, quocunque moveris.

Lucan.

7. An noceat vis ulla bono? Id.

Can any violence, &c.

8. Cur ego te non novi? Quia mos oblivisci hominibus.

Plaut.

9. ————— Cur tamen hos tu

Evasisse putes, quos diri conscia facti

Mens habet attonitos, et furdo verbere cædit,

Occultum quatiente animo tortore flagellum? Juv.

10. ———— Quid nos dura refugimus

Ætas? Quid intactum nefasti

Liquimus? Hor.

11. Quid brevi fortes jaculamur ævo

Multa? Quid terras alio calentes

Sole mutamus? Patriæ quis exul

Je quoque fugit? Id.

Why do we short-lived creatures, &c. Patriæ quis exul, &c. is an instance of the exception to this rule.

12. Quid tristes querimoniæ,

Si non supplicio culpa reciditur?

Quid leges sine moribus

Vanæ proficunt? Id.

13. Si quis emat citharas, emptas comportet in unum,
 Nec citharæ studiis nec musæ deditus ulli:

Si scalpra et formas non futor; nautica vela
Aversus mercaturis; delirus et amens
Undique dicatur meritò. Quî *discrepat* istis,
Qui nummos aurumque recondit, nescius uti
Compositis, metuenisque velut contingere sacrum ?
Nimirum insanus paucis videatur, eò quòd
Maxima pars hominum morbo jactatur eodem. *Hor.*

The frequent elleipses in this long example demand some extraordinary assistance for the young scholar.

Si quis emat citharas, et comportet eas emptas in unum, delitus nec studiis citharæ nec ulli musæ: si aliquis, qui non est futor, emat scalpra et formas; si homo aversus mercaturis, emat nautica vela; ille undique et meritò dicatur delirus et æmens; quò discrepat istis ille, qui recondit nummos aurumque, nescius uti his rebus compositis, metuensque contingere velut sacrum? &c.

EXCEPTIONS TO RULE 10.

1. ——— *Patriæ quis exul*
Se quoque fugit? *Hor.*
2. Huc ades, O Galatea. *Quis est nam ludus in undis?*
Virg.
3. ——— *Cujæ vox sonat?* *Plaut.*
4. *Uterutrubi accumbamus?* *Id.*
Which of us shall sit in this place or that?
5. Ad casus dubios *fidet* sibi certius? Hic, qui
Pluribus assuerit mentem corpusque superbum?
An, qui contentus parvo, matuensque futuri,
In pace, ut sapiens, aptârit idonea bello? *Hor.*

The exception here is in *uter*, *which of the two?* and *uter* implied in the first question, thus, *uter fidet sibi certius, which of these two will rely on himself with more confidence?* *Hic* is an instance of the rule itself: *Hic, will he?* And so is *ille*, implied in the interrogative *an*, in the third question; *an ille, or will he, &c.*

RULE II.

“ After the verb *sum*, a verb passive, &c.”

EXAMPLES.

1. *Est aliquid prodire tenus, si non datur ultra.* Hor.
Si non datur iue ultra.
2. *Pauper enim non est, cui rerum suppetit usus.* Id.
Cui rerum suppetit usus, Who has a sufficiency.
3. ——— *Hic murus æneus esto,*
Nil conscire sibi, nullâ pallefcere culpâ. Id.
4. *Exemplumque Dei quisque est in imagine parvâ.* Manil.
5. *Qui dabit, is magno fiet mihi major Homero.*
Crede mihi, res est ingeniosa dare. Ov.
6. ——— *Medio tutissimus ibis.* Id.
7. ——— *Ut ameris, amabilis esto.* Id.
8. *Est modus in rebus: sunt certi denique fines,*
Quos ultra citraque nequit consistere rectum. Hor.
9. ——— *Prosperum ac felix scelus*
Virtus vocatur. Sen.
10. ——— *Nam dives qui fieri vult,*
Et cito vult fieri. Juv.
11. ——— *Ultima semper*
Expectanda dies homini est: dicique beatus
Ante obitum nemo suprema que funera debet. Ov.
12. ——— *Vitiis nemo sine nascitur.* Optimus ille est,
Qui minimis urgetur. Hor.
13. *Vive memor lethi: fugit hora.* Pers.
14. *Sæpe rogare soles, qualis sim, Prisce, futurus,*
Si fiam locuples, sinque repenti potens
Quemquam posse putas mores narrare futuros?
Dic mihi, si fias tu leo, qualis eris. Mart.

RULE 12.

“ An adverb is not to be construed with a substantive, &c.”

EXAMPLES.

1. ————— Id arbitror
Apprimè in vita esse utile, ut ne quid nimis. Ter.
2. Verum illud verbum est, *vulgò quod dici solet,*
Omnes sibi malle melius esse, quam alteri. *Id.*
Omnes malle, esse melius, &c. That all men would rather,
that it should be well with, &c.
3. Hoc patrium est *potiùs consuefacere* filium
Sua sponte *rectè facere*, quam alieno metu. *Ter.*
4. ————— Adeo in teneris consuescere multum est. *Virg.*
5. ————— Forfan et hæc olim meminisse *juvabit.* *Id.*
6. Rebus angustis animosus atque
Fortis appare; sapienter idem
Contrahes, ventò *nimum secundò,*
Turgida vela. *Hor.*
7. Doctrina sed vim promovet insitam:
Paulum sepultæ distat inertiae
Celata virtus. *Id.*
8. Quid tristes querimoniae,
Si non supplicio culpa reciditur? *Id.*
9. ————— Spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Ætas: carpe diem, *quàm minimùm credula postero. Id.*
Quàm minimùm credula, relying as little as possible on,
&c. Quàm minimùm, as little as possible. Thus quàm
maximus, as large as possible: quàm minimus, as little as
possible: quàm optimus, as good as possible: and after this
manner is the conjunction quàm to be always rendered,
when attached to a word in the superlative degree.
10. ————— Vivendi rectè qui prorogat horam,
Rusticus expectat, dum defluat amnis; at ille
Labitur, et labetur, in omne volubilis ævum *Id.*

RULE 13.

“ After a preposition constantly look for an accusative
“ or ablative case.”

EXAMPLES.

1. Æquam memento *rebus in arduis*
Servare mentem. *Hor.*

2. Aurum

2. Aurum *per medios* ire *satellites*
Et perrumpere amat saxa. *Id.*
3. Virtutem incolumem odimus;
Sublatam *ex oculis* quærimus invidi. *Id.*
Invidi, We invidious mortals, Odimus virtutem, &c.
4. Est modus *in rebus*; sunt certi denique fines,
Quos ultra citraque nequit consistere rectum. *Id.*
5. ———— Quid mirum, noscere mundum
Si possunt homines, quibus est et mundus *in ipsis*;
Exemplumque Dei quisque est *in imagine parva*?
Manil.
6. Est Deus *in nobis*; agitante calescimus illo.
Impetus hic sacræ semina mentis habet. *Ov.*
7. Sit piger *ad pœnas* princeps, *ad præmia* velox;
Et doleat, quoties cogitur esse ferox. *Id.*
8. Pascitur *in vivis* livor! *post fata* quiescit:
Tunc suus *ex merito* quemque tuetur honor. *Id.*
9. Serò respicitur tellus, ubi, fune soluto,
Currit *in immensum* panda carina salum. *Id.*
10. ———— Tolluntur *in altum*,
Ut lapsu graviore ruant. *Claudian.*
11. Fallitur, egregio quisquis *sub principe* credit
Servitium: nunquam libertas gratior extat,
Quàm sub rege pio. *Claud.*
12. ———— Ultima semper
Expectanda dies homini est; dicique beatus
Ante obitum nemo *supremaque funera* potest. *Ov.*

RULE 14.

“The word governed must be construed after, &c.”

EXAMPLES.

1. Quid sit futurum cras, *a*fuge *b*quærere;
*a*Quem- fors *b*dierum -cunque dabit, *c*lucro
*d*Appone. *Hor.*
2. ———— Ille *b*potens *c*sui
Lætusque *a*dēget, cui *c*licet *i*n *j*diem
*f*Dixisse, *g*Vixi. *Id.*
3. Privatus *b*illis *a*cenfus *d*erat *e*brevis;
Commune magnum. *Id.*

Illis census, for illorum census.

3. Plerumque *a*gratæ *b*divitibus vices :
Mundæque parvo *d*sub *e*lare *b*pauperum
*a*Cænæ, *g*sine *b*aulæis et ostro,
Sollicitam *j*explicuere *k*frontem. *Id.*

Plerumque vices sunt gratæ divitibus: mundæque cænæ pauperum, sub parvo lare, sine aulæis, &c.

5. Non enim gazæ, neque consularis
*a*Summovet liCTOR miseros *b*tumultus
*c*Mentis, et *b*curas laqueata *d*circum
*e*Tecta volantes. *Hor.*

Non enim gazæ, neque consularis liCTOR summovet miseros, &c. et curas volantes circum laqueata, &c.

6. Non domus aut fundus, non *b*æris *a*acervus et *b*auri
*Æ*groto *d*domini *a*deduxit *b*corpore *b*febres
Non animo curas. *Id.*

Ægroto corpore domini.

7. *a*Definat elatis quisquam *b*confidere *c*rebus ;
*b*Omnia mors *a*æquat. *Claudian.*
8. Sensit Alexander, *c*testâ cum *a*vidit *d*in illâ
Magnum *b*habitatore, quanto felicior hic, qui
*b*Nil *a*cuperet; quam qui totum *b*sibi *a*posceret *b*or-
bem. *Juv.*

9. *a*Vivitur *b*exiguo melius: natura beatis
*b*Omnibus *b*esse *a*dedit, si quis *a*cognoverit *b*uti.

Claudian.

Natura dedit omnibus esse beatis, &c.

10. Fallitur, egregio quisquis *a*sub *b*principe credit
Servitium: nunquam libertas *b*gratior *a*extat,
Quam *a*sub *b*rege pio. *Id.*
11. Si metvis, si *b*prava *a*cupis, si *a*duceris *b*irâ,
*c*Servitii *a*patiēre *b*jugum; *a*tolerabis iniquas
Interiūs *b*leges. Tunc *b*omnia *b*jure *a*tenebis,
Cum *a*poteris *c*rex *b*esse *d*tui. *Id.*
12. Nec *b*tibi, quid liceat, sed quid *c*fecisse *d*decebit,
*a*Occurrat; *c*mentemque *d*domet *a*respectus *b*honesti.
Claudian.
13. Quære, quid est virtus; et *a*posce *b*exemplar *c*honesti.
Lucan.

CHAP. XII.

RULE 15.

“ **W**HEN in a sentence there is no finite verb, but only
 “ an infinitive, with a nominative case, expressed
 “ or understood, construe such an infinitive like an in-
 “ dicative, or some other finite mood, the nominative
 “ being construed in its proper place.”

EXAMPLES.

The infinitives to be construed like finites, and their
 nominatives cases, will appear in Italics.

1. ————— *Ego illud sedulò*
Negare factum. Ter. Negare as if negabam.
2. ————— *Hinc spargere voces*
In vulgum ambiguas, et quærere conscius arma. Virg.
Spargebat. Quærebat.
3. ————— *Sic omnia fatis*
In pejus ruere, et retro sublapsa referri. Id.
Ruunt. Referuntur.
4. *Ire prior Pallas. Id.*
It.
5. ————— *Omnes omnia*
Bona dicere, et laudare fortunas meas,
Qui gnatum haberem tali ingenio præditum. Ter.
Dicebant. Laudabant.
6. ————— *Facile omnes perferre ac pati,*
Cum quibus erat cunque unà; his se dedere,
Eorum obsequi studiis. Ter.
Perferebat. Patiebatur. Dedit. Obsequebatur.
7. *Galba autem multas similitudines afferre, multaque*
pro æquitate dicere. Cic. Aitulit. Dixit.
8. *Negare Accius Navius, inclutus eâ tempestate augur. Liv.*
Negavit.

RULE 16.

“ When there occur an accusative case and an infinitive mood, *quod* or *ut*, being left out, construe, the acc. first, with the word *that* before it, because it is there virtually a nom. and should therefore, with its adjuncts, be construed like a nom. before the verb.”

EXAMPLES.

Such accusatives, as this rule treats of, with their adjuncts, if any, and their infinitives, will be in Italics.

1. In causâ facilî *quemvis* licet *esse* disertum. *Ov.*
Quemvis, that any one, &c.
2. Quod non vetat lex, *hec* vetat fieri pudor. *Sen.*
Hec, that this, &c.
3. Ars prima regni est, *posse* te invidiam pati. *Id.*
Te, that thou, &c.
4. Scire tuum nihil est, nisi *te* scire hoc sciat alter. *Perf.*
Scire tuum for *scientia tua*. A verb in the infinitive mood is frequently used as a noun, in all cases.
5. ————— Errat,
Quisquis ab eventu *facta* notanda putat. *Ov.*
Notanda esse.
6. Alium *filere* quod voles, primus file. *Sen.*
Primus file, be first silent yourself of that, quod, &c.
7. ————— Si vis *me* *fiere*, dolendum est
Primum ipsi tibi. *Hor.*
Me, that I, &c.
Dolendum est primum tibi ipsi, you must first weep yourself.
8. ————— Æquum est,
Peccatis *veniam* *poscentem* reddere rursus. *Id.*
Poscentem, that he who requires *veniam* pardon, &c.
9. Nimio præstat, impendiosum *te* quam ingratum dicier.
Plaut.

RULE 17.

“ Words in apposition must be construed as near to one another as possible.”

Note.—Two or more words are said to be in *apposition* when the same thing or person is intended by them: thus
Marcus

Marcus Tullius Cicero: here are three distinct words; but they are all names of the same person, and are therefore said to be apposition. Words of this description must be construed as near to one another as possible.

EXAMPLES.

Words in apposition are distinguished by being in Italics.

1. Effodiuntur *opes irritamenta* malorum. *Ov.*
2. *Ignavum* *fucos* *pecus* a *præsepibus* arcent. *Virg.*
3. ——— Quoad vixit, credidit *ingens*
Pauperiem vitium. *Hor.*
4. Eheu! fugaces, *Posthume, Posthume,*
Labuntur anni! *Id.*
5. ——— Quid terras alio calentes
Sole mutamus? *Patriæ quis exul*
Se quoque fugit? *Id.*
- Quis, what man, exul, tho' an exile, patriæ, &c.*
6. *Magnum pauperies opprobrium* jubet
Quid vis et facere et pati. *Id.*
7. ——— Quid nos *dura* refugimus
Ætas? Quid intactum nefasti
Liquimus? *Id.*

Quid, what, comes first, by Rule 9. then nos dura ætas, have we an hardened age, &c. where the auxiliary have stands before the nom. we, by Rule 10.

Quid nefasti, elegantly for quid nefastum, what wickedness.

RULE 18.

“ All correspondent words must be construed as near to one another as possible.”

Note.—By correspondent words are meant such as these, *Talis—qualis: Tantus—quantus: Sic—ut: Ita—ut: Adeo—ut: Adeo—usque: Ad—usque: Potius—quam: Plus—quam: Magis—quam: Prius—quam: Quàm* after the comparative degree, connected with it: *Quàm* connected with the superlative degree: *Qui-cunque* (in whatever case) divided by the figure timesis: *Jam—inde: Secus—ac: Perinde—ac: Idem—ac: Idem—atque: Æque—ac: Eo—quod: Huc—illuc: Serius—oculus, &c. &c.*

These, and other such words, may perhaps in position
be

be so separated each from his fellow, as to be in different clauses; but in construing, the idiom of the English language requires that they be rendered as near to each other as the nature of the sentence will permit; and in order to effect this, the general way is, not to construe the former of two corresponding words till we can conveniently construe the latter.

EXAMPLES.

Corresponding words will appear in Italics.

1. *Usque adeonè mori miserum est?* *Virg.*
Estnè, is it; usque adeo, so very, so completely, so entirely, &c.
2. *Præcipuum jam inde à teneris impende laborem.* *Id.*
Jam inde, immediately; jam inde à, immediately from, &c.
3. *Tale tuum carmen nobis, divine poeta,*
Quale sopor fessis in gramine. *Id.*

To render this example according to the rule, mind the direction above, not to construe the former word *tale*, till you may take the latter *quale*: thus, *tale—quale, such as, immediately before sopor.*

4. *At bona pars hominum, decepta cupidine cæcâ,*
Nil satis est, inquit, quia tanti, quantum habeas, sis. *Hor.*
Quia sis tanti, &c.
5. *Nimirum infans paucis videatur, eò quòd*
Maxima pars hominum morbo jactatur eodem. *Hor.*
Eò-quòd, for this reason, that, or in one word, because.
6. *Continuò culpam ferro compeſce, prius quàm*
Dira per incautum serpant contagia vulgus. *Virg.*

Had *prius* and *quàm*, or *eò* and *quòd* above been in different clauses, with many words between, they must have united in construction; as is the case in the next example.

7. ——— *More hominum evenit, ut, quod sim nactus*
mali,
Priùs rescisceres tu, quàm ego, tibi quod evenit boni. *Ter.*

Evenit more hominum, ut tu rescisceres quod mali nactus sim priùs, quam, &c.

8. *Ego vitam Deorum propterea sempiternam esse arbitror,*
Quòd voluptates eorum propriæ sint. *Id.*

9. *Carpe*

9. Carpe diem, *quàm minimùm* credula postero. Hor.
Quàm-minimum, as little as possible.

10. Omnes eodem cogimur; omnium
 Versatur urnâ *serius ocyus*
 Sors exitura. Id.

11. Æquam memento rebus in arduis
 Servare mentem; *non secus* in bonis
 Ab insolenti temperatam

Lætitiâ. Id.
Non secus, not otherwise, in like manner, likewise, also.

12. Quid sit futurum cras, fuge quærere;
 Quem- fors dierum -cunque dabit, lucro
 Appone. Hor.

Remember Rule 9. in *quem-cunque*.

13. Quo- nos -cunque feret melior fortuna parente
 Ibimus, O focii. Id.

14. Quâ- se -cunque furens medio tulit agmine virgo,
 Hâc Aruns subit. Virg.

Here, not only *qua-* and *-cunque* are two correspondent parts of the same word to be reunited in construction; but moreover, *quacunque* and *hac* have relation to one another, standing, as we observed before of *tantum-quantum* (Chap. 10. Rule 9.) under like circumstances of government and construction; and therefore, though these two corresponding words cannot be so immediately united as *serius-ocyus*, *non-secus*, *eò-quòd*, &c. yet, as the rule says, they must be brought as near to one another as possible, which is to be effected by construing *hac* the first in its own clause, as *quacunque* must be construed first in its; thus the correspondence between them will be duly maintained, and that entirely by making *hac* the leading word in one clause, as *quacunque* by Rule 9. must be in the other.

15. Nulla dies pacem hanc Italî nec fœdera rumpet
 Quo- res -cunque cadent. Virg.

16. Qui- te -cunque manent isto certamine casus,
 Et me, Turne, manent. Id.

17. Ergo age, care Pater; cervici imponere nostræ:
 ipse subibo humeris, nec me labor iste gravabit.
 Quo- res -cunque cadunt, unum et commune periculum,
 Una salus ambobus erit. Virg.

9. Nascere;

18. *Nascere; præque diem veniens age, Lucifer, alnum.* *Virg.*

Præ and *veniens* here are one compound word, thus divided by time: *Præveniens, coming before.*

RULE 19.

“ Generally construe every word in any clause you have
 “ entered on after the nom. case, before you proceed to an-
 “ other clause; beginning each clause, as you pass from one
 “ to another, with the nom. case and verb, if there be such
 “ in it, and finishing it according to Rule 1.

In other words, finish one clause generally before you go to another; and construe each clause in the order prescribed by Rule 1.

Note.—*A clause* is a part of a sentence contained between two stops.

EXAMPLES.

Here the words in *Italics* are they which must be construed first in the clause. The numerical figures, which may follow any example, shew in what order the several clauses in that example are to be construed. When no such figures are annexed, the clauses are to be taken as they lie.

1. *Verum illud verbum est, vulgò quod dici solet,*
Omnes sibi malle melius esse, quam alteri. *Ter.*
2. *Omnia prius verbis experiri, quàm armis, sapientem*
debet. *Id.*
3. 1. 2. *Prius-quam,* by Rule 18.
3. *Nulla est tam facilis res, quia difficilis fiet,*
Quam invitus facias. *Id.*
4. ———— *Labor omnia vincit*
Improbis, et duris urgens in rebus egestas. *Virg.*
5. *Continuò culpam ferro compece, priusquam*
Dira per incautum serpent contagia vulgus. *Id.*
6. ———— *Forſan et hæc olim meminisse juvabit;*
Durate; et vosmet rebus servate secundis. *Id.*
7. *Optima quæque dies miseris mortalibus ævi*
Prima fugit; ſubeunt morbi, triſtiſque ſenectus,
Et labor, et duræ rapit inclementia mortis. *Id.*

8. *Stat*

8. Stat *sua* cuique *dies* : breve et irreparabile *tempus*
 Omnibus est *vitæ* : sed famam extendere factis,
Hoc virtutis opus. *Id.*
9. ————— Spatio brevi
 Spem longam *refecet* ; dum loquimur, fugerit *invida*
Ætas, carpe diem, quàm minimùm *credula postero*. *Hor.*
10. Est modus in rebus ; sunt certi denique fines,
 Quos ultra citraque nequit consistere rectum. *Id.*
11. At bonas pars hominum, *decepta* cupidine cæcâ,
 Nil fatis est, inquit. *Id.*
1. 2. 4. 3.
12. *Qui* fit, Mæcenas, ut nemo, quam sibi *sortem*
 Seu ratio dederit, seu fors objecerit, illâ
 Contentus vivat, laudet diversa sequentes? *Id.*
1. 2. 3. 6. 4. 5. 7.

RULE 20.

“ An oblique case, unless it be an adjunct to the nom.
 “ should be construed after the verb ; and when more
 “ obliques than one depend on the same word, construe
 “ accusatives before datives, datives before ablatives, and
 “ genitives immediately after the words, which govern
 “ them.”

Note.—By an oblique case is meant any case, except the nominative, which grammarians call the right case.

EXAMPLES.

Oblique cases, unless adjuncts to the nominative, will appear in Italics.

1. ————Trahit *sua* *quemque* voluptas. *Virg.*
 2. ————Non *omnia* possumus omnes. *Id.*
 3. ————An qui amant, ipsi *sibi* *somnia* fingunt? *Id.*
 “ Accusatives before datives.”
 4. *Omnia* fert ætas, *animum* quoque. *Id.*
 5. *Omnia* vincit amor : et nos cedamus *amori*. *Id.*
 6. ————Labor *omnia* vincit
 Improbus. *Id.*
 7. Nec verò terræ ferre omnes *omnia* possunt. *Id.*
 8. *Præcipuum*

8. *Præcipuum jam inde a teneris impende laborem. Id.*
 “ Accusatives before ablatives.”
9. ——— *Viamque infiste domandi,*
Dum faciles animi juvenum ; dum mobilis ætas. Id.
 “ Genitive cases immediately after the words which govern them.”
10. ——— *Sæviturque animis ignobile vulgus. Id.*
11. ——— *Furor arma ministrat. Id.*
12. *Scinditur incertum studia in contraria vulgus. Id.*
13. *Continuò culpam ferro compefce, priusquam*
Dira per incautum serpant contagia vulgus. Id.

RULE 21.

“ When *sum* is put for *habeo*, the English nominative is expressed in Latin by a dative, and the accusative by a nominative: in this case construe the dative first like a nominative, then the verb, as if declined from *habeo*, and then the nom. after the verb, like an accusative.”

EXAMPLES.

The verb used for *habeo*, and the words to be therefore construed by this rule, will be in Italics.

1. *Est mihi namque domi pater ; est injusta noverca. Virg.*
Ego habeo patrem, &c.
2. ——— *Sunt nobis mitia poma,*
Castaneæ molles, et pressi copia lactis. Id.
Nos habemus, &c.
3. ——— *Cui nunc cognomen Iulo. Id.*
Qui nunc habet, &c.
4. *Est mihi disparibus septem compacta cicutis*
Fistula. Id.
Ego habeo fistulam compactam, &c.
5. *Addam cerea pruna ; et honos erit huic quoque poma. Id.*
Et hoc pomum quoque habebit honorem.
6. *Talis amor teneat ; nec sit mihi cura mederi. Virg.*
Nec ego habeam curam medendi.
7. *Sunt mihi bis septem præstanti corpore nymphæ. Id.*
Ego habeo bis septem nymphas, &c.

8. En Priamus! *Sunt hîc etiam sua præmia laudi.* *Id.*
Hîc etiam laus (virtus) habet sua præmia.

9. Dii! *quibus imperium est animarum.* *Id.*

O vos Dii! qui habetis imperium, &c.

RULE 22.

“ By a very common elleipsis, the verb *sum* may be understood in any mood or tense; when it is so, it must be supplied in construing, as the sense requires.”

EXAMPLES.

The verb to be supplied will sometimes follow the example; and the word, after which it is to be construed, will be in Italics.

1. ——— *Cui nunc cognomen Iulo.* *Virg.*

Est, for habet.

2. Diis aliter *visum.* *Id.*

Est.

3. Nulla salus bello. *Id.*

Est nulla, &c.

4. ——— *Varium et mutabile semper*

Fœmina. *Id.*

Est.

5. Omne solum forti patria est, ut piscibus *æquor.* *Ov.*

6. ——— *Errat*

Quisquis ab eventu facta notanda putat. *Id.*

Esse.

7. Amicus *Plato*; amicus *Socrates*; sed magis amicus *veritas.* *Adag.*

Est thrice implied.

8. Pol quidem, meo animo, ingrato animo *nihil impensius.* *Ter.*

9. *Tantus amor laudum*; tantæ est victoria curæ. *Virg.*

10. Una salus *victis* nullam sperare salutem. *Id.*

11. ——— *Tantæne animis cælestibus iræ!* *Id.*

Sint nè, or Num possint esse tantæ iræ, &c.

12. Dolus an virtus, quis in hoste requirit? *Id.*

An sit dolus an virtus.

13. In tenui *labor* ; at tenuis non *gloria*. *Id.*
 14. ——— Viamque infiste domandi,
 Dum faciles animi *juvenum*, dum mobilis *ætas*. *Id.*
Sunt. Est.
-

CHAP. XIII.

RULE 15.

“ **WHEN** in a sentence there is no finite verb, but only
 “ an infinitive, &c.”

EXAMPLES.

Note.—The following examples are cited from Livy the historian, more than those just now given in the preceding chapter, not readily occurring in the Latin poets.

1. Tum impensius his *indignitas crescere*. *Liv.*
Crescebat, or crevit.
2. Primo *uterque vociferari* ; et certatim alter alteri *obstreperere*. *Id. Vociferabatur. Obstrepebat.*
3. Inde in consilia publica *adhiberi*. *Id.*
Ille adhibitus est.
4. Nec jam publicis magis consiliis *Servius*, quàm privatis *munire* opes. *Id. Muniebat.*
5. *Ea*——nullis verborum contumeliis *parcere*, de virò ad fratrem, de sorore ad virum. *Id.*
Parcit, or perpercit.
6. Largitionis inde prædæque et privati dulcedine commodi *sensus malorum publicorum adimi*. *Id.*
Ademptus est.
7. *Ipse* identidem belli auctor *esse* ; in eo sibi præcipuam prudentiam *assumere*. *Id. Est. Assumit.*
8. Tum certatim *summi infimique Gabinorum Sextum Tarquinium* dono deùm sibi missum ducem *credere*. *Id.*
Credunt.

RULE

RULE 16.

“ When there occur an accusative case and an infinitive mood, *quod* or *ut* being left out, &c.”

EXAMPLES.

1. Verum illud verbum est, quod vulgò dici solet,
Omnes sibi malle melius esse, quàm alteri. *Ter.*
Omnes malle, negotium esse melius sibi, &c.
2. Ita comparatam esse naturam omnium,
Aliena et melius videant et dijudicent,
Quàm sua! *Id.* *Ob that the nature of all men, &c.*
Ob Naturam omnium esse ita comparatam, &c.
3. Nihilne esse proprium, cuiquam! *Id.*
O! Nihilne esse, &c. *Ob that nothing, &c.*
4. Omnem crede diem tibi diluxisse supremam :
Grata superveniet, quæ non sperabitur hora. *Hor.*
5. Quis credat, tantas operum sine Numine moles ;
Et minimis cæcoque creatum fœdere mundum ?
Si fors ista dedit nobis, fors ipsa gubernet. *Manil.*
Tantas moles operum existere sine, &c.
Mundum creatum esse ex, &c.
6. ————Cuncti se scire fatentur,
Quid fortuna ferat populi; sed dicere mussant. *Virg.*
7. ————Cur tamen hos tu
Evasisse putes, quos diri conscia facti
Mens habet attonitos, et furdo verberare cædit? *Juv.*
8. Non faciliè invenies multis in millibus unum,
Virtutem pretii qui putet esse sui,
Ipse decor recti facti, si præmia desint,
Non movet, et gratis pœnitet esse probum. *Ov.*
Et pœnitet hominem se esse probum gratis.
9. Asperius nihil est humili, cum surgit in altum :
Cuncta ferit, dum cuncta timet; desævire in omnes,
Ut se posse putent. *Claudian.*
*Humili, than a mean-spirited person. Se posse, that he is pos-
sessed of power.*
10. Id esse regni maximum pignus putant,
Si quidquid aliis non licet, solis licet. *Sen.*
Solis ipsis, to themselves only.

11. Nonne id flagitium est, *te* allis consilium dare,
Foris sapere, tibi *non posse* auxiliarier? Ter.

RULE 17.

“ Words in apposition must be construed as near to one
“ another as possible.”

EXAMPLES.

1. Non decet superbum esse *hominem servum*. Plaut.
2. Enimvero Dii *nos* quasi pilas *homines* habent. Id.
3. Sequitur superbos *ultor* a tergo Deus: Sen.
4. ——— Nec me tua fervida terrent
Dicta, ferox. Dii me terrent, et *Jupiter hostis*. Virg.
5. Si non Euryalus *Rutulos* cecidisset in *hostes*,
Hyrtacidae Nisi gloria nulla foret. Ov.
6. *Livor*, *iners vitium*, mores non exit in altos;
Utque latens imâ vipera serpit humo. Id.
7. Grave pondus illum *magna nobilitas* premit. Sen.

RULE 18.

“ All correspondent words must be construed as near to
“ one another as possible.”

EXAMPLES.

1. *Pluris* est oculatus testis unus, *quàm* auriti decem.
Plaut.
2. Dum in dubio est animus, paulo momento *buc* illuc
impellitur. Ter.
3. Omnia *priùs* verbis experiri, *quàm* armis, sapientem
deceat. Id.
4. *Ita* comparatam esse naturam omnium,
Aliena ut melius videant et *dijudicent*,
Quàm sua! Id. *Ita-ut. Melius-quam.*
5. Fertilis assiduo si non renovetur aratro,
Nil nisi cum spinis gramen habebit ager. Ov.
Si fertilis ager non renovetur, &c.
6. *Ita* vita est hominum, *quasi* cum ludas tesseris. Ter.
7. Nulla

7. Nulla fides pietasque viris, qui castra sequuntur;
Venales manus; *ibi fas, ubi maxima merces.* *Lucan.*
8. Discit enim *citiùs*, meminitque *libentiùs* illud,
Quod quis deridet, *quàm* quod probat et veneratur.

Hor.

Enim discit citiùs, quæ meminit illud, quod quis deridet libentiùs, quàm quod, &c. Thus, according to rule, *libentiùs* comes immediately before *quàm*; and *citiùs*, by being construed last in its clause, comes as near to *quàm* as possible: the relative *quod*, and its antecedent *illud*, are thus likewise brought together. And this is a right ordo, notwithstanding an objection lies against it, or rather one part of it, from the nineteenth rule, which directs us to finish one clause before we proceed to another; according to which, it will be, *Enim discit citiùs, quæ meminit libentiù illud, quod quis deridet, quàm, &c.*

When two rules thus illide or oppose one another, prefer that by which the sense of the author will be made most evident: when they are equivalent in that respect, follow either, as you may here; or else pay more regard to that, by which the construction will be most simple, and most according to the order in which the words themselves lie.

9. Hoc patrium est, *potiùs* consuefacere filium
Suâ sponte rectè facere, *quàm* alieno metu. *Ter.*

RULE 19.

“ Generally construe every word in any clause, &c.”

EXAMPLES.

See note in the preceding chapter, concerning the words in Italics, &c.

1. *Nonne id flagitium est, te aliis consilium dare, Foris sapere, tibi non posse auxiliari?* *Ter.*
2. *Hoc patrium est, potiùs consuefacere filium Suâ sponte facere, quàm alieno metu.* *Id.*
3. — *Nec me tua fervida terrent Dicta, ferox: Dii me terrent, et Jupiter hostis, Ulteriùs ne tende odiis.* *Virg.*
4. *Tutatur favor Euryalum, lacrymæque decoræ,*

D

Gratior

- Gratior ac pulchro veniens de corpore *virtus*. *Virg.*
5. Latiùs regnes, avidum domando
Spiritus, quàm si Lybiam remotis
Gadibus jungas; et uterque Pænus
Serviat uni. *Hor.*
2. 2. 3. 4. or 2. 1. 3. 4.
6. Crescit indulgens sibi dirus hydrops,
Nec fitim pellit, nisi causa morbi
Fugerit venas, et aquosus albo
Corpore languor. *Id.*
7. Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aulâ. *Id.*
8. Sæpius ventis agitur ingens
Pinus; et celsæ graviore casu
Decidunt turres; feriuntque summos
Fulmina montes. *Id.*
9. Æquam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Lætitiâ, moriture Deli. *Hor.*
3. 1. 2.
10. Atque hæc perinde sunt, ut illius animus, qui ea possidet:
Qui uti scit, ei bona; illi, qui non utitur rectè, mala.
Ter.
- Atque hæc bona fortunæ, &c.
Perinde—ut, by R. 18.

Ei is antecedent to the first *qui*; *Illi* to the second *qui*.
See Rule 8.

In this example are eight clauses, to be construed in the following order; viz. 1. 2. 3. 5. 4. 8. 6. 7.

RULE 20.

“An oblique case, unless it be an adjunct to the nominative, &c.”

EXAMPLES.

1. Continuo culpam ferro compesce, priusquam

Dura

- Dira per incautum serpant contagia vulgus. *Virg.*
 2. *Ingentes animos angusto in pectore versant. Id.*
 3. ——— Dabit Deus his quoque finem. *Id.*
 “ Accusatives before datives.”
 4. ——— Forsan et hæc olim meminisse juvabit:
 Durate, et vosmet rebus servate secundis. *Id.*
 5. Non ignara mali miseris succurrere disco. *Id.*
 6. ——— Ponuntque ferocia Pæni
 Corda, volente Deo. *Virg.*
 7. 7. ——— Timeo Danaos, et dona ferentes. *Id.*
Et, even.
 8. Diis aliter visum. *Id.*
 9. Degeneres animos timor arguit. *Id.*
 10. ——— Quis fallere possit amantem? *Id.*
 11. Littus ama; ———
 Altum alii teneant. *Id.*
 12. Doctrina sed vim promovet insitam. *Hor.*

RULE 21.

“ When *sum* is put for *habeo*, &c. construe the dative
 “ first, &c.”

EXAMPLES.

1. ——— Et me fecere poetam
 Pierides. *Sunt et mihi carmina. Virg. Ego habeo, &c.*
 2. Carmina, quæ vultis, cognoscite. *Carmina vobis:*
Huic aliud mercedis erit. Id.
Carmina vobis erunt, i.e. Vos habebitis carmina.
Hæc Ægle habebit aliud mercedis.
Aliud mercedis; elegant Latin, and better than aliam
mercedem.
 3. ——— Sunt et sua dona parenti. *Id.*
Et parens meus habet sua dona.
 4. Unde hæc, o Palinure, tibi tam dira cupido? *Virg.*
Unde est tibi, &c. for Unde habes tu hanc tam diram cupi-
dinem.
 5. Nulli certa domus: lucis habitamus opacis;
 Riparumque toros, et prata recentia rivis
 Incolimus. *Id.*

Nulli est &c. as if it were, *Nullus habet certam domum.*

6. *Filius huic, fato Divôm, prolesque virilis*

Nulla fuit. Id.

Huic, fato Divôm, fuit nulla filius prolesque virilis; i. e. Hic, fato Divorum, habuit nullam (nullum) filium prolemque virilem.

Note.—*Filius* and *proles* are of different genders; the adjective *nulla* belongs to both; and should, according to the rule on such occasions, be expressed in the masculine, *nullus*. But this rule is not always regarded; in Cicero we find this exception to it, *Non omnis ERROR stultitia DICENDA est*. Whence it may seem, that, if two substantives, with which one adjective agrees, though they be of different genders, do yet mean the same thing, the adjective may in gender agree with either; which perhaps may be accounting for such expressions sufficiently, and as well as if, with some grammarians, we were to say, that from *nulla*, which agrees with *proles*, is implied by reflection *nullus* to agree with *filius*; though this latter is no bad method of reconciling such phrases to the severity of grammar.

7. *Omnes, Unde amor iste rogant tibi? Virg.*

Unde est tibi, &c. i. e. Unde habes tu istum amorem?

8. *Præterea duo nec tutâ mihi valle reperti*

Capreoli. Virg.

Præterea sunt mihi, &c. i. e. Præterea ego habeo duos capreolos repertos in periculosa valle.

9. *Nunc ego (namque super tibi erant, qui dicere laudes, Vare, tuas cupiant, et tristia condere bella)*

Agrestem tenui meditabor arundine musam. Virg.

Super here is an adverb used nominally, and means *an abundance, or many, or more than enough*.

Nunc ego (namque tu habebis plurimos, qui cupiant dicere tuas laudes, Vare, et condere tristia bella) meditabor, &c.

RULE 22.

“By a very common elleipsis the verb *sum* may be understood, &c.”

EXAMPLES.

EXAMPLES.

The word, after which the verb understood is to be supplied, will appear in Italics.

1. Stat sua cuique dies, breve et irreparabile tempus
Omnibus est vitæ: sed famam extendere factis,
Hoc virtutis opus. *Ving.*

Hoc est, &c.

2. Nescia mens *hominum* fati, fortisque futura;
Et servare modum, rebus sublata secundis. *Id.*

Est.

3. ———— Id arbitror

Apprimè in vitâ esse utile, ut ne *'quid* nimis. *Ter.*

Ne aliquid sit, Let not any thing be, &c. or, That nothing should be, &c.

4. Bene ubi *'quid* discimus consilium accidisse, hominem
cautum eum

Esse declaramus; stultum autem *illum*, cui vortit
malè. *Plaut.*

Esse.

5. *Durum*: sed levius fit patientiâ,
Quicquid corrigere est nefas. *Hor.*

Est durum.

6. *Quisnam* igitur liber? Sapiens, sibi que imperiosus;
Quem neque pauperies, neque mors, neque vincula
terrent. *Id.*

Est.

7. Virtus est vitium fugere; et *sapientia prima*
Stultitiâ caruisse. *Id.*

Est.

8. Quis credat tantas *operum* sine Numine moles;
Ex minimis cæcoque *creatum* fœdere mundum?
Si fors ista dedit nobis, fors ipsa gubernet. *Manil.*

Tantas moles operum esse v. existere.

Mundum creatum esse.

9. ———— *Quid mirum*, noscere mundum

Si possunt homines, quibus est et mundus in ipsis;

Exemplumque Dei quisque est in imagine parvâ? *Id.*

10. Nulla fides pietasque viris, qui castra sequuntur;

Venalesque *manus*; ibi *fas*, ubi maxima merces. *Luc*

Est nulla, &c. Que manus sunt, &c. Ibi fas est ubi maxima merces est.

11. Mille hominum species, et vitæ discolor usus. *Perf. Sunt mille, &c. Et usus vitæ est, &c.*
12. ————Serpens, fitis, ardor arenæ
Dulcia virtuti: gaudet patientia duris. *Lucan. Sunt.*
13. ————Hi mores; hæc duri immota Catonis
Secta fuit; fervare modum, finemque tenere,
Naturamque sequi, patriæque impendere vitam;
Nec sibi sed toti genitum se credere mundo. *Id. Hi fuerunt, &c. Se genitum esse, &c.*
14. ————Certè populi, quos despicit Arctos,
Felices errore suo; quos ille timorum
Maximus haud urget, lethi metus: inde ruendi
In ferrum mens prona viris, animæque capaces
Mortis. *Id. Certè populi, quos Arctos despicit, sunt, &c. Viris sunt prona mens, for Viri habent pronam mentem, &c.*
- See R. 21.

CHAP. XIV.

RULE 15.

“WHEN in a sentence there is no finite verb, but only
“an infinitive, &c.”

EXAMPLES.

1. Jam enim ab scelere aliud *spectare* mulier scelus; nec nocte, nec interdiu virum conquiescere *pati*. *Liv. Spectabat. Patiebatur.*
2. Miraculo primò *esse* Romanis, qui proximi steterant, ut nudari latera sua fociorum digressu senserunt: inde eques, citato equo, nunciat regi, abire Albanos. *Id. Fuit, it was.*
3. Angebatur ferox Tullia, nihil materiæ in viro neque
ad

ad cupiditatem neque ad audaciam esse. *Tota in alterum versa Tarquinium, eum mirari, eum virum dicere, ac regio sanguine ortum; spernere fororem, quod virum nacta muliebri cessaret audaciâ. Id.*

Mirabatur. Dicebat. Spernebat.

4. Apud milites verò, abeundo pericula ac labores, pariter prædam munificè largiendo, tantâ caritate esse, ut non pater Tarquinius potentior Romæ, quàm filius Gabiis esset. *Id.*

Erat, he was.

5. Tum Sabine mulieres, quarum ex injuriâ bellum ortum erat, — *dirimere infestos acies, dirimere iras. Id.*

Dirimebant. Dirimebant.

6. His muliebribus instinctus furiis Tarquinius, circumire, et prebensare minorum maximè gentium patres, admonere paterni beneficii, ac pro eo gratiam repetere; allicere donis juvenes; tum de se ingentia pollicendo, tum regis criminibus omnibus locis crescere. *Liv.*

Circumivit. Prebensavit. Admonuit. Repetivit. Allieuit. Crevit.

Minorum gentium, of inferior families, i.e. of the lower sort of people.

Regis criminibus, by charges or invectives against the king.

7. Ita geniti, ita educati, quum primùm adolevit ætas, nec in stabulis nec ad pecora segnes, venando peragrarè circa saltus. Hinc robore corporibus animisque sumpto, jam non feras tantum subsistere, sed in latrones prædâ onustos impetus facere, pastoribusque rapta dividere: et cum his, crescente indies grege juvenum, feria ac jocos celebrare. *Id.*

Peragrabant. Subsistebant. Faciebant. Dividebant. Celebrabant.

RULE 16.

“ When there occur an accusative case and an infinitive mood, *quod* or *ut* being left out, &c.”

EXAMPLES.

1. ——— Unum hoc scito, nimio celerius

D 4

Venire,

Venire, quod molestum est, quàm id, quod cupide petas. Plaut.

Id, quod molestum est, venire nimio celerius, quam, &c.

2. Bene ubi *'quid discimus consilium accidisse, hominem cautum eum*

Esse declaramus; stultum autem eum, cui vortit malè. Plaut.

3. Et erat longè meâ quidem sententiâ,
Qui *imperium* credat gravius *esse* et stabilius,
Vi quod fit, quàm illud, quod amicitia adjungitur.

Ter.

4. ————— *Laudas*

Fortunam et mores antiquæ plebis; et idem,
Si 'quis ad illa deus subito te agat, usque recuses;
Aut quia non sentis, quod clamas, rectius *esse*,
Aut quia non firmus rectum defendis. *Hor.*

Id, quod clamas, esse rectius, aut, &c.

5. Ut defint vires, tamen est laudanda voluntas:

Hac ego contentos auguror esse deos. Or.

6. Hoc patrium est, potius consuefacere filium
Suâ sponte rectè facere, quàm alieno metu.
Hoc pater ac dominus interest; hoc qui nequit,
Fateatur, *se nescire* imperare liberis. *Ter.*

7. Omnes, quibus res sunt minus secundæ, magis sunt
(nescio quomodo)

Suspiciosi; ad contumeliam omnia accipiunt magis;
Propter suam impotentiam *se semper* credunt *negligi.*
Id.

RULE 17.

“ Words in apposition must be construed as near to one
“ another as possible.”

EXAMPLES.

1. Hic mihi *malorum maximum fructum* abstulit,
Nil timere. Sen.

2. ————— Certè populi, quos despicit Arctos,
Felices errore suo, quos *ille timorum*
Maximus haud urget, *letbi metus. Lucan.*

3. ————— Cur tamen hos tu

Evafisse

- Evafisse putes, quos diri conscia facti
 Mens habet attonitos, et surdo verberare cædit;
 Occultum quatiente *animo tortore* flagellum! *Juv.*
4. Justum et tenacem propositi virum
 Non civium ardor prava jubentium,
 Non vultus instantis tyranni
 Mente quatit solidâ; neque *Auster*,
 Dux inquieti turbidus Adriæ,
 Nec fulminantis magna Jovis manus. *Hor.*
-

RULE 18.

“ All correspondent words must be construed as near to
 “ one another as possible.”

EXAMPLES.

1. ———Unum hoc scito, *nimio celerius*
 Venire, quod molestum est, *quàm* id, quod cupide
 petas. *Plaut.*
2. Atque hæc *perinde* sunt, *ut* illius animus, qui ea pos-
 fidet;
 Qui uti scit, ei bona; illi, qui non utitur rectè, mala. *Ter.*
3. Et erat longè meâ quidem sententiâ,
 Qui imperium credat gravius esse aut *stabilius*,
 Vi quod fit, *quàm* illud, quod amicitia adjungitur. *Id.*

If *quod fit vi* be construed immediately after the antecede-
 dent *imperium*, as Rule 8. requires, then *stabilius* and
quàm will properly come together, according to the rule
 before us.

4. Nil agimus, *nisi* sponte Dei. *Lucan.*
5. ———Hoc vitium affert senectus hominibus;
Attentiores sumus ad rem, *quàm* par est. *Ter.*
Attentiores ad rem quàm, &c.
6. Pauper enim non est, cui rerum suppetit usus.
 Si ventri bene, si lateri est, pedibusque tuis, *nil*
 Divitiæ poterunt regales addere *majus*. *Hor.*
7. Omne animi vitium *tanto conspectius* in se
 Crimen habet, *quanto major*, qui peccat, habetur. *Juv.*

8. Nam veluti pueri trepidant, atque omnia cæcis
In tenebris metuunt; sic nos in luce timemus
Interdum *nihil* quæ sunt metuenda *magis, quàm*
Quæ pueri in tenebris pavitant metuuntque futura.
Lucret.
9. ————— Componitur orbis
Regis ad exemplum: nec *sic* inflectere sensus
Humanos edicta valent, *quàm* vita regentis. Claud.
10. Fallitur, egregio quisquis sub principe credit
Servitium. Nunquam libertas *gratior* extat,
Quàm sub rege pio. Id.

RULE 19.

“Generally construe every word in any clause, &c.”

EXAMPLES.

See Note in Chap. 12. concerning the words in Italics, &c. under this rule.

1. *Neutiquam* officium liberi *esse* hominis puto,
Cum is nihil promereat, *postulare id gratiæ* apponi sibi.
Ter.
2. Sic vita erat, *facilè* omnes *perferre ac pati*,
Cum quibus erat *cunque unà*; his se *dedere*;
Eorum *obsequi studiis*; *adversus* nemini;
Nunquam præponens se aliis. Ita *facillimè*
Sine invidiâ laudem *invenias*, et amicos pares. Id.

The infinitives *perferre, pati, &c.* in this example, are to be construed by Rule 15.

3. Justum et tenacem propositi *virum*,
Non civium *ardor* prava jubentium,
Non *vultus* instantis tyranni
Mente *quatit solidâ*; neque Auster,
Dux inquieti *turbidus Adriæ*,
Nec fulminantis *magna Jovis manus*.
Si *fractus* illabatur orbis,
Impavidum ferient *ruinæ*. Hor.
2. 3. 1. 4. 5. 6. 7. 8.
4. *Quàm temerè* in nosmet *legem sancimus* iniquam!
Nam vitiis nemo sine nascitur. Optimus ille est,

Qui

*Qui minimis urgetur. Amicus dulcis, ut æquum est,
Cum mea compenset vitiis bona, pluribus hisce
(Si modò plura mihi bona sunt) inclinet, amari
Si volet: Hæc lege, in trutinâ ponetur eadem. Id.*

1. 2. 3. 4. 5. 6. 7. 10. 8. 9. 11. 12. 13.

Note.—The 10th clause is inclinet.

Si modò mihi sunt, for si modò ego habeo, by R. 21.

5. ——— *Perro puer (ut sævis projectus ab undis
Navita) nudus humi jacet, infans indigus omni
Vitæ auxilio; cum primum in luminis oras
Nixibus ex alvo matris Natura profudit;
Vagituque locum lugubri complevit; ut æquum est,
Cui tantum in vita restet transire malorum.*

*At variæ crescunt pecudes, armenta, feræque;
Nec crepitacillis opus est; nec cuique adhibenda est
Almæ nutricis blanda atque infracta loquela:
Nec varias quæruunt vestes pro tempore cœli.
Denique non armis opus est, non mænibus altis,
Quæ sua tutentur; quando omnibus omnia largè
Tellus ipsa parit, natura que dædala rerum. Lucret.*

Ut æquum est, as it well becomes him, as he well may.

6. *Quid tam sollicitis vitam consumimus annis?
Torquemurque metu, cæcæque cupidine rerum;
Alternisque senes curis, dum quærimus ævum,
Perdimus; et nullo votorum fine beati,
Victuros agimus semper, nec vivimus unquam.
Pauperiorque bonis quisque est, qui plura requirit;
Nec quod habet numerat, tantum quod non habet optat.
Cumque sui parvos usus natura reposcat,
Materiam struimus magnæ per vota ruinæ;
Luxuriamque lucris emimus; luxuque rapinas:
Et summum censûs pretium est, effundere censum.*

Manil.

RULE 20.

“An oblique case, unless it be an adjunct to the nominative, &c.”

EXAMPLES.

1. *Experto credite. Virg.*

D 6

2 Deus

2. ———Deus ipse *faces animumque* ministrat. *Virg.*
3. Tu ne cede *malis*; sed contra audentior ito. *Id.*
4. Parcere *subjectis*, debellare *superbos*. *Id.*
5. ———Vocat labor ultimus *omnes*. *Id.*
6. ———*Pulchramque* petunt per *vulnera* mortem. *Id.*
7. ———Forfan *miseros* meliora sequentur. *Id.*
8. Nonne *vires alias conversa*que Numina sentis?
Cede Deo. *Id.*
9. Felix, qui potuit *rerum cognoscere causas*;
Atque *metus omnes et inexorabile fatum*
Subjecit *pedibus strepitumque Acherontis avari*. *Id.*
10. Stat sua cuique dies: breve et irreparabile tempus
Omnibus est vitæ: sed *famam* extendere *factis*,
Hoc virtutis opus. *Id.*
11. Aude, hospes, *contemnere opes*, et te quoque *dignum*
Finge Deo. *Id.*

Note.—The vocative *hospes* being, as all vocative cases are, perfectly absolute, may be construed either before or after the verb *aude*. It being thus for the most part immaterial, whether vocatives are taken before or after the verb, is the reason why this book gives no rule concerning them.

RULE 21.

“When *sum* is put for *habeo*, &c.”

EXAMPLES.

1. *Omnia adsunt bona*, quem penes est virtus. *Plaut.*
Illi adsunt, &c. for *Ille habet*, &c.
2. *Tecum habita*, et nosces, *quam sit tibi curta supellex*.
Perf.
Quam curtam supellectilem tu habes.
3. ———Quid mirum noscere mundum
Si possunt homines, *quibus est et mundus in ipsis*;
Exemplumque Dei quisque est in imagine parva?
Manil.
Qui habent et mundum, &c.
4. *Sunt mihi Semidei*; *sunt rustica Numina, Nymphæ,*
Faunique, Satyrique, et monticolæ Sylvani. *Ov.*
5. ———*Pictoribus atque poetis*

Quidlibet

- Quidlibet audendi semper fuit æqua potestas. *Hor.*
Pictōres atque poetæ semper habuerunt æquam potestatem, &c.
 6. Non, mihi si linguæ centum sint, oraque centum,
 Ferrea vox, omnes scelerum comprehendere formas,
 Omnia pænarum percurrere nomina possum. *Virg.*
Si ego habeam, or haberem centum linguas, &c.
 7. Velle suum cuique est, nec voto vivitur uno. *Perf.*
Quisque habet suum velle, i. e. suam voluntatem.
 8. — Certè populi, quos despicit Arctos,
 Felices errore suo; quos ille timorum
 Maximus haud urget, lethi metus: inde ruendi
 In ferrum mens prona viris, animæque capaces
 Mortis. *Lucan.*
Viris sunt, &c. for Viri habent pronam mentem ruendi, &c.

Sometimes *contingo* and *suppetio* are thus used for *habeo*; and then this same rule applies.

9. Quod satis est, cui contingit, nil amplius optet. *Hor.*
Qui habet, quod est, &c.
 10. Pauper enim non est, cui rerum suppetit usus. *Id.*
Qui habet liberum v. æquum usum rerum.

RULE 22.

“ By a very common elleipsis the verb *sum* may be understood, &c.”

EXAMPLES.

1. Regium hoc ipsum reor,
 Adversa capere. *Sen.*
Hoc ipsum esse, &c.
 2. Fronti nulla fides. *Juv.*
Est nulla fides, &c.
 3. Udum et molle lutum es; nunc, nunc properandus,
 et acrî
 Fingendus fine fine rotâ. *Perf.*
Nunc, nunc es, &c.
 4. — Sed quid violentius aure tyranni? *Juv.*
 5. Rarus enim fermè sensus communis in illâ
 Fortunâ. *Id.*
Enim communis sensus est, &c.

6. Nam

6. ——— Nam *lingua* mali pars pessima servi. *Id.*

7. Semper inops, quicumque cupit. *Claud.*

Ille est semper, &c.

8. Ipsa quidem *virtus* pretium sibi. *Id.*

9. Sensit Alexander, testâ cum vidit in illâ
Magnum habitatorem, quanto felicior *hic*, qui
Nil cuperet, *quàm*, qui totum sibi posceret orbem.

Hic fuerit, qui cuperet nil, quàm ille fuerit, qui, &c. *Juv.*

THE END OF THE FIRST PART.

THE
LATIN PRIMER.

PART II.

OF THE POSITION OF WORDS IN
LATIN COMPOSITION.

MIHI compositione velut amentis quibusdam nervisque intendi et concitari sententiæ videntur. Ideo eruditissimo cuique persuasum est, valere eam quàm plurimum, non ad delectationem modo, sed ad motum quoque animorum: primum, quia nihil intrare potest in affectum, quod in aure, velut quodam vestibulo, statim offendit: deinde quod naturâ ducimur ad modos. Quinet.

The grand secret, the great mystery of the position of words in the Latin tongue, lies principally in these two points, viz.

1. *That the word governed be placed before the word which governs it.*
2. *That the word agreeing be placed after the word with which it agrees.*

These two may be termed the maxims of position; and from them result various rules, which may be conveniently divided into two classes; viz.

1. Rules resulting from the government of words.
2. Rules resulting from the agreement of words.

To which add a third class, viz.

3. Miscellaneous rules, not reducible to either of the two classes foregoing.

All these rules, as well as those of Construction, must be learnt by heart.

RULES

RULES OF POSITION.

CLASS I.

RULES RESULTING FROM THE GOVERNMENT OF WORDS.

RULE 1.

A VERB in the infinitive mood (if it be governed) is usually placed before the word which governs it.

RULE 2.

A noun in an oblique case is commonly placed before the word, which governs it; whether that word be a verb, or another noun-substantive, adjective, or participle.

RULE 3.

Dependent clauses, as well as single words, are placed before the principal finite verb, on which such clauses do mainly depend.

RULE 4.

The finite verb is commonly placed last in its own clause.

RULE 5.

Prepositions usually precede the cases governed by them.

CLASS II.

RULES RESULTING FROM THE AGREEMENT OF WORDS.

RULE 6. *First Concord.*

The finite verb is usually placed after its nominative case, sometimes at the distance of many words.

RULE

POSITION.

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RULE 7. *Second Concord.*

The adjective or participle is commonly placed after the substantive with which it agrees.

RULE 8. *Third Concord.*

The relative is commonly placed after the antecedent with which it agrees.

RULE 9. *Third Concord.*

The relative is placed as near to the antecedent as possible.

CLASS III.

MISCELLANEOUS RULES.

RULE 10. *Adverbs.*

Adverbs are placed before rather than after the words, to which they belong.

RULE 11. *Adverbs.*

Adverbs are in general placed immediately before the words to which they belong; no extraneous words coming between.

RULE 12.

Igitur, autem, enim, etiam, are very seldom placed first in a clause or sentence. The enclitics *que, ne, ve*, are never placed first.

RULE 13.

Tamen is very often and elegantly placed after the first, second or third word of the clause in which it stands.

RULE 14.

Connected words should go together; that is, they may not be separated from one another by words that are extraneous, and have no relation to them.

RULE

RULE 15. *Cadence.*

The cadence or concluding part of a clause or sentence should very seldom consist of monosyllables.

RULE 16.

So far as other rules and perspicuity will allow, in the arrangement and choice of words, when the foregoing ends with a vowel, let the next begin with a consonant; and *vice versa*.

RULE 17.

In general a redundancy of short words must be avoided.

RULE 18.

In general a redundancy of long words must be avoided.

RULE 19.

In general there must be no redundancy of long measures.

RULE 20.

In general there must be no redundancy of short measures.

RULE 21.

The last syllables of the foregoing word must not be the same as the first syllables of the word following.

RULE 22.

Many words, which bear the same quantity, which begin alike or end alike, or which have the same characteristic letter in declension or conjugation, (many such words) may not come together.

THE RULES OF POSITION, WITH THEIR EXCEPTIONS EXEMPLIFIED.

RULE 1.

“A VERB in the infinitive mood (if it be governed) is usually placed before the word which governs it.”

EXAMPLES.

1. Amicum *lædere* ne joco quidem *licet*.
2. Amor *misceri* cum timore non *potest*.
3. Dari bonum quod *potuit*, *auferri potest*.
4. *Eripere* telum, non *dare* irato *deceat*.
5. *Tacere* sæpe *tutum* est.

EXCEPTIONS.

1. When the ear informs that the infinitive mood would sound better after the word which governs it, to gratify the ear, place it after, as Cicero has done in the following instance: “Ex quibus neminem mihi *neceſſe eſt nominare*; vosmet vobiscum recordamini; *nolo enim cujusquam fortis atque illuſtris viri ne minimum quidem erratum cum maximâ laude conjungere.*” If *nominare* had preceded *neceſſe eſt*, the cadence would have been injured by a monosyllable; and if *nolo* were to follow its infinitive *conjungere*, a dactyl and a spondee would be there formed, where in prose such a measure should be never found, namely, in the cadence: for what is the proper cadence of a verse may very well begin, but should not conclude a sentence in prose; the solemn harmony of prose being so far removed above such affectation, as the majestic marching of a soldier is more noble than the dancing of a jig.

2. To avoid a concurrence of vowels, the infinitive mood may follow the word that governs it; as, “Bonus puer *amat intelligere*,” rather than *intelligere amat*. The reason

reason of which is, that a concurrence of vowels is apt to impede the voice by causing a very unpleasant hiatus or opening of the mouth, and suspending for awhile the organs of speech, so as to make them labour in their office, as any one may perceive by reading aloud this line of Ovid,

“ Omne solum forti *patria est*, ut piscibus æquor.”

The difficulty of uttering *patria est* is absolutely felt; the movements of the tongue in getting through the *ia-e* are so very awkward: and therefore this concurrence of vowels is thus condemned by Quinctilian (whose opinion to support my own, for the young learner's assurance, I shall quote on many occasions) *Tum vocalium concursus: qui cum accidit, hiat et interfistit, et quasi laborat oratio.*

RULE 2.

❖ A NOUN in an oblique case is commonly placed before the word which governs it, whether that word be a verb, or another noun, substantive, adjective or participle.”

EXAMPLES.

1. *Beneficia dare qui nescit, injustè petit.*
2. *Amicos res optimæ pariunt, adversæ probant.*
3. *Fortunam citius rapias, quàm retineas.*
4. *Inopi beneficium bis dat, qui celeriter dat.*
5. *Data fidei reminiscitur. Vehementer irâ excanduit.*
6. *Mens futuri præscia. Patri similis.*
7. *Amor et melle et felle est fœcundissimus.*

EXCEPTION.

The exception to this rule is as that to the foregoing. To facilitate the utterance, or to gratify the ear, the word governed may be set after that which governs it.

RULE 3.

“DEPENDENT clauses, as well as single words, are
 “placed before the principal finite verb, on which
 “such clauses do mainly depend.”

Note. —Not only single words, but by a kind of link or chain connecting several words together, whole clauses may be dependent on one word, and come under the general maxim of being placed before it.

EXAMPLES.

1. Cæsar says, that of all the Gauls the Belgæ were the bravest, because merchants least of all conversed with, and brought them those things which effeminate the mind; *Atque ea, quæ ad effæminandos animos pertinent, important.*

Here the pronoun *ea* being governed of the verb *important*, is therefore put before it. But why should the intermediate clause *quæ ad e. a. p.* come also before *important*? Because, for perspicuity, the relative *quæ* should not be separated from its antecedent *ea*; and if *quæ* cannot be separated from *ea*, much less can *ad effæminandos animos pertinent* be separated from *quæ* by the intervention of *important*, which would be giving to *quæ* a new verb, and spoil the sense; so that *important* is necessarily placed last here, not only *ea* its immediate dependent being to come before it, but likewise that whole intermediate clause, which through the medium of *ea* depends on it also.

2. Cæsar was desirous of doing a kindness to his friend's son, who was then with the army in Spain.—*Cæsar amici filio, qui tum in Hispaniâ militabat, beneficium agere cupiebat.*

Cupiebat is here the principal finite verb, and is properly placed last in the sentence. The infinitive *agere* comes before it by R. 1. being governed of it; for the like reason, by R. 2. *beneficium* the accusative, and *filio* the dative, are set before *agere*, they being both governed by that infinitive; nor can *amici* by any means be separated from *filio*, with which it is even naturally connected: and *Cæsar* stands foremost here, as being the nominative case; while that entire clause, *qui tum in Hispaniâ militabat* comes before *cupiebat*, and before *beneficium agere* too, that the rela-
 tive

tive *qui* and its adjuncts may follow the antecedent *filio* as soon as possible, according to R. 9. Thus is the position of every word in this sentence regularly accounted for; and thus it appears that the principal finite verb *cupiebat*, being placed last, is placed where it ought to be.

3. Suppose more words under this same government: the principal verb *cupiebat* will still retain its position. Thus,

Cæsar wished to do a kindness to his friend's son, who was then with the army in Spain, and who had before, in the late wars, with great zeal commanded some horse.—Cæsar amici filio, qui tum in Hispaniâ militabat, atque idem jam antea bellis prioribus equitatui sedulè præfuerat, beneficium agere cupiebat.

Here every word from *qui tum*, &c. to *præfuerat*, having relation to *filio* the antecedent, must by R. 9. be immediately annexed to it; and consequently, because by R. 2. *filio* comes before *beneficium agere cupiebat*, all those fourteen words, from *qui* to *præfuerat*, must precede likewise.

4. If it had been the father, Cæsar's friend (whose name, we will say, was Lentulus) that had commanded some horse in Cæsar's wars; and Cæsar therefore wished to serve his son; still all relative terms, having relation to *filio*, must, as well as *filio*, be set before the principal verb *cupiebat*. Thus,

Cæsar amici filio, qui tum in Hispaniâ militabat, et cujus pater Lentulus (nam hoc erat nomen amico) jam antea bellis prioribus equitatui præfuerat, beneficium agere cupiebat.

EXCEPTION.

The exception to this third rule is, when the sentence is very long and complicated; when it is made up of so many kindred and dependent clauses, that were they all to come between the principal verb and nominative case, the relation between that verb and its nominative might be obscured or lost.

When this happens, to avoid prolixity, the principal verb and nominative case must be brought together, either at the beginning of the sentence, or at the end, rather at the beginning; though sometimes the whole period may receive a peculiar force and energy from the principal
verb

verb and nominative case being set last. However, in general, the principal verb and nominative case of a long sentence should be in the fore front; and remember, that that if the chief verb have any words immediately depending on it, as *cupiebat* above has *agere beneficium*, it will attract them, and they must all go together. Thus, if in the foregoing example the sentence had been somewhat more extensive, the principal verb, its nominative case and immediate dependants would appear better in the beginning. As,

Cæsar wished to do a kindness to his friend's son, who was then with the army in Spain, and whose father Lentulus (for so his friend was named) had in former wars with great zeal commanded the cavalry, and at length, worn out with war and wounds rather than old age, had died at Adrumetum in Africa. Cæsar beneficium agere cupiebat amici filio, qui tum in Hispaniâ militabat, et ejusdem pater Lentulus (nam hoc erat nomen amico) bellis prioribus equitatu sedulè præfuerat; et tandem militiâ potius et vulneribus quàm ætate confectus, in Africâ apud Adrumetum vitâ functus fuerat.

Note. It being said above, that a sentence may sometimes acquire an encreased energy from the principal verb and its nominative being placed last; it may be useful here to exhibit an instance of it. There is a striking one in Seneca, *De Benef. l. 6. c. 31.* where that author speaks of the proud expedition of Xerxes, and the shameful rout he met with from a few Greeks.

Divina atque humana impellentem, et mutantem quicquid obstitit, trecenti stare jusserunt. Stratusque per totam passim Græciam Xerxes intellexit, quantum ab exercitu turba distaret.

This position of the nominative case and verb, is then most proper, when any particular emphasis belongs to them, or something, whatever it be, that is extraordinary, and demands attention. Xerxes invaded Europe with fleets and armies so immense as to be almost innumerable. Yet thus omnipotent, as he fancied himself, he met with an unexpected obstacle at Thermopylæ, where his march was stopped, not by numbers equal to his own, but by a little troop of three hundred Spartans, under their brave king Leonidas; which is a circumstance most remarkable:

and

and therefore in the passage above this little troop, *trecenti*, and what they achieved, *stare jufferunt*, are judiciously set in that part of the sentence, namely, at the cadence, which is ever most apt to strike more forcibly on the mind, and to be retained longest, rebounding and abiding, as it were, on the ears of the audience.

Again, that this same Xerxes, the proudest, vainest mortal, that ever lived, should be so brought to a right way of thinking, as to perceive the difference between a multitude and an army, is what in such a man one would hardly expect; and therefore in the same passage we find the second cadence to consist of *Xerxes intellexit*.

Farther, because it is truly so, that a multitude, an undisciplined mass of men, whether they be armed with Persian fabres or Gallic pikes, do not constitute, but are very inferior to an army; and because this reflexion may lead to prudent counsels, it is a circumstance that demands attention; and therefore the subject or nominative case and its verb being in this proposition the words of most import are there placed where they will be most noticed, i. e. at the close; thus, *Quantum ab exercitu turba distaret*. The futility and inferiority of the rabble, by being propounded last, are likely to make the last impression, and the reflexion therefore to be most attended to; for both in hearing and in reading, those ideas strike most which strike last, and those impressions are most sensibly felt, and the longest retained, which are last made. This is as natural in the human mind, as it is for most echoes to repeat not the rise but the fall of sounds, even that with which the air is last affected, and with which only the ear is twice saluted, because it is that which is last and most strongly reverberated.

RULE 4.

“THE finite verb is commonly placed last in its own clause.”

Verbo sensum cludere (says Quintilian) *multo, si compositio*

positio patiat, optimum est: in verbis enim sermonis vis inest. Inst. 9. 4.

EXAMPLES.

1. Negandi causa avaro nunquam deficit.
2. Nimium altercando veritas amittitur.
3. Nil proprium ducas, quod mutarier potest.
4. Necessesse est, multos timeat, quem multi timent.

Though in fact the present rule is little else than what hath been already inculcated; for if infinitives must come before finites, and oblique cases before the verbs which govern them, it is plain that finite verbs must come last; yet this is properly made an express rule, that the learner may take due heed to the position of that word, which is truly defined to be the chief word in every sentence; and indeed on that very account to be generally placed last.

EXCEPTIONS.

1. To avoid an improper concurrence of vowels, or on any other account to gratify the ear, the finite verb may have another position, than that to which this rule assigns it. So that the mind be duly informed, we may always soothe the ear. And therefore, when Quintilian says that the verb should be last, if possible, he immediately adds, *At si id asperum erit, cedat hæc ratio numeris; ut sit apud summos Græcos Latinosque oratores frequentissimè.* And again, *Ex loco transferuntur in locum (verba) ut jungantur, quo congruunt maximè.*

2. When the verb is a monosyllable, then it should not take the last place in a clause or sentence: for such words spoil the cadence, making it sudden and abrupt; which, unless occasion requires it to be so, should be carefully avoided. Whether the cadence should be soft and harmonious, or grave and serious, it must not be abrupt. Cicero was extremely nice and exact in forming the latter part of his periods, so choosing and planting his words, that his sentences might easily and gradually come to their close. For, as Quintilian observes, though there should be harmony in the whole, yet that harmony is most needed, and the effect of it most evident, in the close: *Magis tamen et desideratur in clausulis et apparet (numerus).*

RULE 5.

“PREPOSITIONS usually precede the cases governed
“by them.”

EXAMPLES.

Eo in urbem. Sub iudice lis est. Post fata quiescit.
Nunquam libertas gratior extat,
Quàm sub rege pio.

EXCEPTIONS.

This rule is contrary to the general maxim of placing the word governed, before the word which governs it: yet the case itself is so far congruous to the general position, that there is no rule which has more exceptions than the present.

1. *Versus*, towards, is set after its case; as *Londinum versus*, towards London.

2. *Tenus*, as far as, is set after its case, whether that case be an ablative or genitive; as *Portâ tenus: aurium tenus*.

3. *Penes*, in the power of, may follow its case; as *Omnia adsunt bona, quem penes est virtus*. Plaut.

4. *Usque*, even to, or, as far as, whether with or without a concomitant particle, is elegantly set after its case; as *Romam usque; ad Romam usque; trans Alpes usque; ab Athenis usque*.

5. *Cum*, with, is set after these words, *me, te, se, quô, quâ, quî, quibus, nobis, and vobis*; as *mecum, tecum, &c.*

In short, there is hardly any preposition which may not be found sometimes after its case. Here follow a few instances more rare than the foregoing.

Tempora circum. Virg. *Pocula circum*. Lucret.

Quem contra. Cic. *Populo coram*. Suet.

Specula de montis. Virg. *Montibus in nostris*. Id.

Studia in contraria. Virg. *Quercus inter et ilices*. Hor.

Corpore pro Nymphæ. Ov. *Me sine*. Virg.

Vitiis nemo sine nascitur. Hor. *Massâ latuere sub ipsâ*.
Ov.

Fluctus subter labere Sicanos. Virg. *Membra super*. Luc.

Scopulum super. Phæd. *Hæc super imposuit*. Ov.

Quos ultra citra que. Hor. *Mortem aliquid ultra est?* Sen.
These

These liberties, used both by prose writers and poets, the learner may adopt, to assist metre in verse, and at all times for euphony, or emphasis.

RULE 6. *First Concord.*

“THE finite verb is usually placed after its nominative case, sometimes at the distance of many words.”

Though we have seen this very fully exemplified in former rules; yet this position of the verb with respect to its nominative case, or rather the position of the nominative case itself has not been yet distinctly attended to: and they who instruct children, know the danger of leaving any thing to be gathered by inference however obvious. It is necessary moreover to propose this rule, as it affords an opportunity of looking into its exceptions, which are important.

This rule, in other words, is, *The nominative case is commonly set before its verb.*

EXAMPLES.

1. *Mors omnibus est communis. Cic.*
2. *Sylla omnes suos divitiis explevit.*
3. *Amor misceri cum timore non potest.*

EXCEPTIONS.

1. In very short sentences the nominative case is frequently set after the verb; as, “*Quare, patres conscripti, secedant improbi.*” *Cic.* “*Occisus est cum liberis Marcus Fulvius, consularis.*” *Id.* “*Crescit in dies singulos hostium numerus.*” *Id.* “*At sectabantur multi.*” *Id.*

2. And in longer sentences, to improve the cadence, the nominative may follow the verb; obliques and infinitives, if there be any, being still placed foremost, according to Rules 1. 2. as,

“*Quousque tandem abutere, Catilina, patientiâ nostrâ?*”

E 2

Quamdiu

Quamdiu etiam furor iste tuus nos eludet? Quem ad finem sese effrenata *jaſtabit audacia?*" *Cic.*

Read the nominative *audacia* here before *jaſtabit*, the cadence will be ruined, and the ear will immediately determine, that it is very properly placed after; whereas, if you read *furor* the other nominative after *eludet*, the ear will be no less offended there. This shews, that on such occasions the ear is to be consulted, and that the proper place of the nominative is before the verb, unless harmony require it to be after, perspicuity at the same time allowing it to be so.

3. Because, as we have been already advised, the cadence is that part of the period which makes most impression on the mind; and because sentences, as well as discourses, if well constructed, will ever grow more emphatic, as they advance, according to that of Quinctilian, *Augeri enim debent sententiae et insurgere*: for these reasons, if in the nominative case there be any thing that should strike most, and draw much attention, the cadence of course is the place for that word to appear in; as,

"*Aderat janitor carceris, carnifex praetoris, mors terrorque fociorum et civium Romanorum, liſtor Seſtius.*" *Cic. in Ver.*

Whoever, says Monſ. Rollin, in his Belles Lettres, speaking of this passage, whoever should put *Liſtor Seſtius* in the beginning, would spoil the period. The dreadful apparatus of this executioner, *this *carnifex*, as Cicero repeatedly ſtiles him in his pleadings against Verres, should go before him.

"*Quid putem? Contemptumne me? Non video, nec in vitâ, nec in gratiâ, nec in rebus geſtis, nec in hac meâ mediocritate ingenii, quid deſpicere poſſit Antonius.*" *Cic. Philip 2.*

Cicero meant, that of all the people in the world, the last was Antony, to whom, on any ſcore of merit, he should expect to be an object of contempt. He has clearly shewn his meaning, by placing *Antonius* in the cadence; and by the same position of that word, he has fully expressed his own contempt of Antony.

"*Haſtâ poſita pro aede Jovis ſtatoris bona Cnæi Pompeii: (miſerum me! conſumptis enim lacrymis, tamen infixus animo*

animo hæret dolor!) bona inquam, Cnæi Pompeii Magni voci acerbissimæ subjecta præconis." *Cic. Philip 2.*

Cicero upbraids Antony with the cruel and shameful manner, in which he had insulted Pompey the Great, the champion of Roman liberty, and more than once the saviour of the state. Antony had confiscated the goods of that illustrious Roman, and had even exposed them to sale at public auction. Now it was not the auction (*hasta posita*) nor the place where the auction was holden (*pro æde Jovis Statoris*) but the *bona Cnæi Pompeii*, it being Pompey's goods, that were so dishonoured; this was the circumstance, by which Cicero would inflame the senate with indignation against his adversary; and therefore, with great judgment, this nominative and its adjuncts (*bona Cn. Pompeii*) conclude the first sentence.

In that charming parenthesis again, how admirably does the nominative *dolor* strike the last blow, that it might thereby be *infixus*, enstamped and rooted, as in the speaker's own mind, so also in the breast of his audience? And surely, if there be any thing in the position of words, *dolor* is most critically planted here; whether the orator had in view to kindle the like passion in the bosoms of the conscript fathers, or to testify his own fixed resentment at such indign usage of Pompey; and that, though he did not weep indeed, his tears being all exhausted, there still remained in his mind that which was inextricable, and which would gore him to the last, indignant grief.

But at the close of the whole passage we find *præconis*, not *bona Cnæi*, &c. in the cadence; and that with peculiar propriety. The dignity of the personage here spoken of had been already sufficiently attended to. Pompey once critically named, and every thing being gained, that could be, from the respect which the senate entertained for that character (here, however, and not before, most seasonably amplified by the stile and epithet of *Magni*) it was the artful management of Cicero to give most force now to that aggravating term *præconis*, the common cryer, the instrument of Antony in profaning Pompey's honour.

"Stat sua cuique dies." *Virg.*

More than the measure of the verse, the natural importance of *dies* here, that *fatal day*, is happily accorded to by its being there placed, where it must need make the last and

most sensible impression on the reflecting mind. Transpose these words, thus,

Cuique dies sua stat.

Here is no false quantity, but the verse much deformed; because *dies* is spoiled of its dignity by that too speedy transition which must now be made to the words that follow. So much in writing may be lost or won by the position of a single word; and so much may be effected by a well-judged cadence. *Sæpe tamen est vebemens aliquis sensus in verbo; quod si in mediâ parte sententiæ latet, transiri intentione, et obscurari circumjacentibus solet; in clausulâ positum assignatur auditori et insigitur. Quint.*

4. The nominative case is properly set after its verb, when it (the nom.) is the antecedent to a relative, that cannot well come before that verb, nor yet by the intervention of other words be separated from its antecedent. As, in Cicero,

“Lucius Rubrius Cassinas fecit hæredem. Et quidem vide, quàm te *amavit is, qui*, albus atervè fueris ignorans, fratris filium præteriit!”

This is a sarcasm of Cicero against Antony, who had boasted of his having been named as heir in more wills than Cicero ever was. Cicero allows this; but accounts for it. He insinuates, that Antony had forged many of the wills in which he had been so greatly favoured. Lucius Rubrius of Cassinum, says he, made you his heir, in preference to his own nephew; a strange instance of affection this in one, who knew nothing of you! In this passage *is*, the nominative to *amavit*, is the antecedent, and *qui* the relative: *Is* is the pretended testator, *qui*, *albus atervè*, &c. the circumstance, by which it should seem, that he was only a pretended testator, that is, the antecedent *Is*, to whom Antony became heir, and the relative *qui*, to whom Antony was never known, denote the same man. Of course, the inconsistency, which Cicero alludes to, is strengthened and made more flagrant by those two members of the period, *is, qui*, being thus united; but united they could not be, if the nominative *is* were placed before *amavit*; for if it were so placed, the relative *qui* could not follow it, without entirely mutilating and dismembering the whole texture of the sentence.

From

From all that has been said under this rule, there are three inferences to be drawn.

1. That a judicious position of words mightily conduces to the strength and beauty of a discourse: hence the importance of these rules.

2. That special care should be had to form an easy, flowing and harmonious cadence. *V. infra r. 15.*

3. That into the cadence should be thrown (so it be done with perspicuity and order) not only a nominative case, but any other word, which being of extraordinary import, may by that position be set off to advantage, and obtain its due weight. Thus Cicero, in the example above, gave great strength to *præconis* by setting it in the cadence, whereas in its natural place before *voci acerbissimæ* that word would have been lost almost in insignificance. And thus, when Quinctilian, in his chapter *de Compositione*, speaking of the cadence, would give an instance of a very fine one, he chose one from Cicero's second Philippic, consisting of the adverb *postridie*. "*Quale est illud Ciceronis; Ut tibi necesse esset in conspectu Populi Romani vomere postridie. Transfer hoc ultimum, minus valebit. Nam totius dñctus hic est quasi mucro: ut per se sædæ vomendi necessitati (jam nihil ultra expectantibus) hanc quoque adjiceret deformitatem, ut cibus teneri non posset postridie.*" To vomit after wine betrays intemperance: but to retch and disgorge *postridie*, the day after, shews the excess of the day preceding to have been indecent indeed: hence the importance of *postridie* in this passage; and the reason of its appearing in the cadence, there nicely planted to badge Antony with the deformed and bestial character of a drunkard.

RULE 7.

"THE adjective or participle is commonly placed after
"the substantive with which it agrees."

EXAMPLES.

1. "Ab eo ordiri volui maximè, quod et ætati tuæ esset aptissimum, et auctoritati meæ." *Cic.*

E 4

2. "Rebus

2. "*Rebus præsentibus adjungit atque annectit futuras.*" *Id.*
3. "*Vitæ cursum videt, ad eamque degendam præparat res necessarias.*" *Id.*
4. "*Generi animantium omni est a naturâ tributum, ut se, vitam, corpusque tueatur.*" *Id.*
5. "*Ambitio major: vita tristior.*" *Id.*

EXCEPTIONS.

1. To avoid a disagreeable concurrence of vowels, there may be frequent occasion to set the adjective before its substantive; as, "*Innuba puella; hæ disciplinæ.*" See other instances under the following exception.

2. In Cicero the adjective often precedes the substantive, when the latter consists of more syllables than the former, especially if the adjective be a very short word, and the substantive a long one; as, "*Hæ disciplinæ igitur; hoc animal; magnæ dissimilitudines; ulla officii præcepta; propria est ea præceptio Stoicorum; sequemur hoc quidem tempore, et hac in questione potissimum Stoicos; in eo studio ætatem consumpsi.*" *Cic.*

Unless there are manifest reasons for the contrary, longer words should generally be placed after those that are shorter; for when polysyllables are succeeded by short words, especially by monosyllables, the language is deformed and trunklefs. The basis of a period is its cadence; *clausula est sedes orationis*, says Quinctilian; and as a wise builder will be careful to give much strength to the groundwork, so good composition requires that long words do in general, as by their own weight, incline towards the cadence, which is then made more gradual; the period throughout is strengthened; and by such periods the whole discourse becomes nervous and sedate.

3. When the substantive, with which the adjective agrees, has a genitive case depending on it, the adjective is better placed first, and the genitive next, the substantive, on which the genitive depends, being set last of the three; as, "*His ergo sanctissimis reipublicæ vocibus pauca respondebo.*" *Cic.* "*Nulla enim vitæ pars.*" *Id.* "*Illud forense dicendi, hoc quietum disputandi genus.*" *Id.* "*Ulla officii præcepta.*" *Id.*

4. When

4. When the substantive, with which the adjective agrees, is itself a genitive case governed of another substantive; then also the adjective may be first of the three, and the genitive, according to R. 2. before the substantive which governs it; as, "*Omnium Gallorum copiae.*" "*Ut par sis in utriusque orationis facultate.*" Cic.

5. Sometimes the adjective is set before the substantive for no other reason than only to gratify the ear: *Bonus puer. Celer equus. Magnum studium. Summum bonum.*

We must not think scorn of the ear's judgment, to which our master, Quintilian, makes great concessions. *Optimè autem de illa [compositione] judicant aures; quæ et plena sentiunt, et parùm expleta desiderant, et fragoris offenduntur, et lenibus mulcentur, et contortis excitantur, et stabilia probant, clauda deprehendunt, redundantia et nimia fastidiunt.* Instit.

9. 4. Nay, the ear, he says, is so general, so nice a judge, that even illiterate persons thereby are charmed with a good composition, though they cannot, like the scholar, account for the pleasure they receive, nor give the reason why. *Ideoque docti rationem componendi intelligunt, etiam indocti voluptatem.* Ibid. By all means therefore let the learner consult his ear, repeating to himself again and again the same words in divers positions, always, however, within the prescript of rules; and by degrees use will enable him to ascertain the right position, *quoad numerum.*

RULE 8.

THE relative is commonly placed *after* the antecedent "with which it agrees."

EXAMPLES.

1. "*Cognosces ex iis literis, quas liberto tuo dedi.*" Cic.
2. *Male secum agit æger, modicum qui hæredem facit.*

EXCEPTIONS.

1. Mons. Lancelot, in his *New Method*, &c. well observes, that the relative *qui*, &c. should generally be considered

dered as between two cases of the same substantive; and then by the third concord it agrees with the foregoing substantive, as the true antecedent, in gender, number, and person; by the second concord, with the following substantive, in case, gender, and number. These two substantives are sometimes actually expressed; as, "*Bellum tantum, quo bello omnes premebantur, Pompeius confecit.*" *Cic.* "*Ultra eum locum, quo in loco Germani confederant.*" *Cæs.* "*Diem instare, quo die frumentum militibus metiri oporteret.*" *Id.* Cæsar, a most exact writer, was fond of this phrase; and it should always be adopted, when, without it, there may be any danger of ambiguity, as the following instance will shew; "*Leodamantem, Cleophili discipulum, qui Cleophilus, &c.*" *Apul.* If *Cleophilus* had not been repeated, *qui* might erroneously be referred to *Leodamantem* instead of the true antecedent *Cleophili*. Thus much it was necessary to premise for a right understanding of what follows.

Of these two cases, between which the relative is said to stand, that which follows the relative is usually omitted, the other, the true antecedent, is more commonly expressed, and from hence arises the present rule.

But it happens sometimes, and elegantly, that the true antecedent is omitted, and the following case expressed, which, though in fact no exception to the rule, yet appears to be so, and must be attended to accordingly. Here are instances of this apparent, though no real exception.

1. "Nemini credo, *qui dives blanditur pauperi.*"

The full expression would be, *Nemini diviti credo, qui dives, &c.*

2. "Populo ut placerent, *quas fecisset fabulas.*" *Ter.*
Populo ut illæ fabulæ placerent, quas fecisset fabulas.

3. "Illi, scripta *quibus comœdia prisca viris est.*" *Hor.*
Illi viri, scripta quibus comœdia prisca viris est.

4. "Atque alii, *quorum comœdia prisca virorum est.*" *Id.*
Atque alii viri, quorum, &c. virorum est.

The learner now perceives in what manner the antecedent may seem to be placed after the relative; the antecedent, in truth, being understood, and the other case, which is commonly omitted, being in such phrases expressed.

But this other case, this second substantive, which usually follows

follows the relative, may be placed, as by the poets it often is, before the relative, the true antecedent being still understood; as,

1. *Urbem quam statuo, vestra est. Virg.*

Here *urbem* is evidently the subjunctive noun, else it would not be in the acc. case, the full sentence being, *Hæc urbs, quam urbem statuo, vestra est.*

2. *Eunuchum quem dedisti nobis, quas turbas dedit? Ter.*

Iste eunuchus, quem eunuchum, &c.

3. *Naucreatem quem convenire volui, in navi non erat.*

Plaut.

Naucreates, quem Naucreatem, &c.

Thus explained, many passages in the Latin authors will be as easy as they are elegant; while, for want of this obvious resolution, they have been thought very difficult, as particularly that of Plautus above has perplexed many commentators.

2. A real exception. The relative may be placed before its antecedent, when for any sufficient reason it cannot be set *immediately* after it, and then no where after it, much less at a great distance after it, without ambiguity. See this illustrated, under the next rule, in the example, "*Hæc qui faciat, &c.*"

RULE 9.

"THE relative is placed as near to the antecedent as possible."

EXAMPLES.

1. The reason of this rule is, that the connection between the relative and antecedent (the clue many times of the whole period) may be kept as clear, and as free from obscurity as possible. According to this rule, many words must not stand betwixt the relative and antecedent; for by such a separation the ligature or tie of these two important members of the period may be weakened, perhaps

destroyed; nor may we place between them any word at all, which from such a position may be mistaken for the antecedent.

“Non ego *eum* cum summis viris comparo, sed simillimum Deo judico, hæc *qui* faciat.”

Here *eum* is the antecedent to *qui*, but that does not appear so distinctly as it ought, not only because there are very improperly two personal verbs, two whole sentences, between this relative and its antecedent; but also, because as *qui* now stands, *Deo* may be erroneously taken for the antecedent, and no unmeaning sentence be made of it. Therefore Cicero, whose words these are, did not so arrange them. But, unwilling by the interposition of *hæc qui faciat*, where the relative lies, to separate *eum*, which is the antecedent, from those terms of honour, *cum summis viris comparo, sed simillimum Deo judico*, with which Julius Cæsar, the person meant by *eum*, was to be complimented, and at the same time cautious to avoid that ambiguity, with which the above condemned position of *qui* would be attended, he marshalled his words after this manner:

“Hæc *qui* faciat, non ego *eum* cum summis viris comparo, sed simillimum Deo judico.”

The natural position of the relative is after the antecedent certainly. But here a political reason excluding *qui* from the place next after *eum*, there remained but this alternative, viz. To place *qui* still after its antecedent, but at such a distance as to create an ambiguity; or else to set it before its antecedent, bringing it as near as possible that way, contrary to the usual form indeed, but without risking the sense. Cicero preferred the latter; teaching us, that perspicuity in language is of so much importance, that fashion, even rules themselves, however elegant and useful on general occasions, must yield, when a too scrupulous observance of them would counteract or obscure the meaning of a discourse.

2. “Meâ quidem sententiâ, paci semper est consulendum.”

This sentence has in it no relative, and might, for ought the present rule has to do with it, be indifferently expressed as it is, or,

Paci mea quidem sententia semper est consulendum. Or,
Mea

Mea quidem sententia semper est consulendum paci. Or,
Semper est consulendum paci mea quidem sententia.

Here for *paci* you have the choice of four positions: it may be either the first word, or the last; or it may be set between *sententiâ* and *semper*, or between *consulendum* and *meâ*. But should *paci* be an antecedent to a relative, the position will be no longer arbitrary; but after *paci*, wherever it be placed, and as soon after as possible, must come the relative and its adjunct. Accordingly, Cicero wrote thus,

“Meâ quidem sententiâ, *paci*, quæ nihil habitura sit insidiarum, semper est consulendum.”

Now *paci* the antecedent, and *quæ* the relative, are hand in hand, as they ought to be; and the relation between them is evident. But suppose it had been thus,

“Paci, meâ quidem sententiâ, quæ nihil habitura sit insidiarum, semper est consulendum.” Or,

“Paci semper est consulendum, meâ quidem sententiâ, quæ nihil habitura sit insidiarum.” Or,

“Meâ quidem sententiâ, quæ nihil habitura sit insidiarum, paci semper est consulendum.”

In each of these three positions, *sententiâ* assumes the appearance of, and may be taken for the antecedent, as well as *paci*. Hence the necessity of the rule; and the impropriety of placing between the antecedent and the relative many words, or even a single word, that may bear the appearance of the former.

To this rule there is no exception. For as it is not said, that the relative shall always follow the antecedent, but that it be as near to it as possible, and this with a view to perspicuity; I know not on what occasion the contrary may be requisite, other than to perplex one's language, and the mind of him to whom the discourse is made: but this, whether it be adopted in the pulpit, by the historian, in the senate-house, or at the bar, is the trick of folly, the subterfuge of a knave in a bad cause.

MISCELLANEOUS RULES.

RULE 10. *Adverbs.*

“ADVERBS are placed before rather than after the
“ words to which they belong.”

EXAMPLES.

“Hoc tantum bellum, *tam turpe, tam vetus, tam latè divi-
sum* atque dispersum, *quis unquam arbitraretur*, aut ab omni-
bus imperatoribus uno anno, aut omnibus annis ab uno
imperatore confici posse.” *Cic.*

Observe in this example, how *tam* is placed, not after,
but before *turpe*, and then again before *vetus*, and again
tam before *latè*, and also *tam latè* before *divisum*, each be-
fore the word it modifies.

EXCEPTION.

When a particular emphasis lies on the adverb, and the
idea, which it is designed to raise, is very important, it
may then possibly be placed rather after than before the
word to which it is attached, according to what has been
before inculcated, under the exceptions to the sixth rule,
of placing those words last, or nearer to the cadence, by
which words it is intended that the person addressed shall
be most affected. There also we meet with that admirable
instance of this exception, taken from Cicero, and so much
commended by Quintilian; viz.

“Ut tibi necesse esset in conspectu Populi Romani vo-
mere postridie.”

The great importance of this adverb *postridie* has been
already explained; it is therefore sufficient to repeat here,
that because of its importance it is placed after the verb
comere.

“Libertasque recurrentes accepta per annos

“*Lusit amabiliter: donec jam sævus, &c.*” *Hor.*

The position of *amabiliter* after *lusit* is fortunately con-
trived

trived to set off the innocent and pleasant raillery of the old rustic bards in their convivial amusements, and greatly strengthens the antithesis between that harmless festivity and the insolent affectation of wit, of which Horace complains, and which in time was carried to such an indecent height of licentiousness and rancour, that A. U. C. 302. it was made a capital offence to sing or compose any defamatory verses.

RULE II. *Adverbs.*

“ADVERBS are in general placed immediately before the words to which they belong; no extraneous words coming between.”

EXAMPLES.

“Hoc tantum bellum, *tam turpe, tam vetus, tam latè divisum* atque dispersum, quis *unquam* arbitraretur, &c.” Cic.

The adverbs *tam, tam, tam latè*, and *unquam*, come not only before, but immediately before the words modified by them.

EXCEPTION.

When the word, to which the adverb belongs, has another word or words depending on it, such other words are not extraneous, and ought to come next before the word which governs them, the adverb being placed first of all.

“Quæ civitas antea unquam fuit, non dico Atheniensium, quæ *satis latè quondam* mare tenuisse dicitur; non Carthaginensium, qui *permultum* classe maritimisque rebus *valuerunt*; non Rhodiorum, quorum usque ad nostram memoriam disciplina navalis et gloria remansit: quæ civitas *antea unquam* tam tenuis, quæ tam parva insula *fuit*, quæ *non* portus suos et agros, et aliquam partem regionis atque oræ maritimæ per se ipsa *defenderet*?” Cic.

Here

Here both the rule and the exception are exemplified several times. Let us observe how.

Antea and *unquam* belong to *fuit*, and are set immediately before it, there being no words depending on *fuit* to intervene. On the like account *non* is set immediately before *dico*.

The adverbs *satis latè quendam* are all attached to the verb *tenuisse*, and come before it, but not immediately before, because of *mare*, which being governed of *tenuisse*, must therefore come between. So *permultum* is set before *valuerunt*, but not immediately before it, because of *classe maritimisque rebus*; which words being governed by *valuerunt* must themselves have the immediate precedence. *Antea unquam* farther on belong to *fuit*, and are placed before it, but not immediately before, because that position belongs to *tam tenuis*, &c. which words depend on *fuit*, and therefore claim the immediate precedence.

Tam comes immediately before *tenuis*, to which it belongs, and again *tam* immediately before *parva*, because there are no words depending on *tenuis* and *parva* to intervene.

In the latter part of this example (*quæ non portus*, &c.) the adverb *non* belongs to the verb *defenderet*, and is accordingly placed before it, but not immediately before it; there are fourteen words between; which words being all governed of, or strictly connected with *defenderet*, must come nearer to it than a less important particle; and therefore, according to the exception, that particle, the adverb *non*, must stand at a greater distance.

From this position of *non* with *defenderet*, see the importance of the tenth rule, which requires that adverbs be placed before the words they modify, rather than after. Rather than violate that rule, by putting an adverb after the word to which it belongs; and at the same time to abide by what the exception to this eleventh rule directs, Cicero would put *non* before *defenderet*, though at the distance of fourteen words. So delicate, so scrupulous is the genius of the Latin tongue.

RULE 12.

"*IGITUR*, *autem*, *enim*, *etiam*, are very seldom placed
 "first in a clause or sentence. The enclitics *que*, *ne*,
 "*ve*, are never placed first."

EXAMPLES.

Igitur.

1. "Quod *igitur* in causa quærendum est, &c." *Cic.*
2. "Nec promissa *igitur* servanda sunt ea, quæ sunt iis, quibus promiseris, inutilia." *Id.*

Sallust frequently sets *igitur* first in a sentence, as, "*Igitur* confirmato animo, &c." But in this he is not to be imitated, *igitur* being very seldom so placed by other writers. Pareus, in his *Lexicon Criticum*, says of this particle, *Eleganter in mediâ oratione collocatur.*

Autem.

The same Pareus says of *autem*, *Venustè collocatur in mediâ sententia*; and cites this instance from Terence, "*Quid tu autem, asine, hic auscultas?*"

Enim.

"Neque *enim* eos solos, &c." *Cic.*

Enim *post duas dictiones sæpe collocatur*, says Pareus, and produces these examples from Cicero; "*Mihi ante enim.*" "*Drusia cupit enim vendere.*" "*Inanimum est enim, &c.*"

Etiam.

1. "Nondum *etiam* dixi, quæ volui." *Ter.*
2. "At juvenis nihil *etiam* sequius suspicatus." *Apul.*

Que.

"Alcandrumque, Haliumque, Noëmonaque, Pritaninque." *Ov.*

Ne.

This is not *ne* the negative for *non*, *neu*, *neudum*, &c. but the enclitic for *nonne*? *annon*? *utrum*? &c. an interrogative, and generally an affirmative.

1. *Daturne*

1. Daturne illa Pamphilo hodie nuptum? *Ter.*
2. Adeon' me ignavum putas? *Id.* Adeon' for *adeone.*
3. Justitiæne prius miror, belline laborum? *Virg.*

Ve.

Si quis in adversum rapiat casusve, Deusve. *Id.*

Thus *que*, *ne*, *ve*, are always attached to a preceding word, as if a part of the same, and are even uttered as such; as, *Deusve*, not *Deus ve*.

RULE 13.

" **TAMEN** is very often and elegantly placed after the
 " first, second or third word of the clause in which
 " it stands."

Tamen eleganter in fine sententiæ collocatur. Pareus.

EXAMPLES.

1. Incipiam *tamen*. *Tibull.*
2. Tu moriere *tamen*. *Propert.*
3. Tu, si tuis blanditiis *tamen*. *Cic.*

EXCEPTION.

Tamen more frequently occurs first in a sentence than *igitur*, *autem*, *enim*, and *etiam* do; for which reason it is here spoken of apart. And indeed, though its usual position is as the rule says, yet, when the clause, of which *tamen* is a member, is preceded by some weighty circumstance, and does itself also advance something as weighty, something, which, by being equally true, equally important, &c. may countervail the other; in short, when *tamen* is used to aver any thing very strongly, *cum asseveret valde*, then it acquires a peculiar force by being set first, so exciting and arresting the attention to what follows. Of this here are three examples from Cicero.

1. "Tametsi mihi nihil fuit optatius, quam ut primum
abs.

abs te ipso, deinde a cæteris omnibus, quàm gratissimus erga te esse cognosceret; *tamen* afficior summo dolore, ejusmodi tempora post tuam profectionem consecuta esse, ut et meam, et cæterorum erga te fidem et benevolentiam absens experire." *Cic. Ep. a famil. 1. 5.*

2. "Nam etsi minore in re violatur tua dignitas, quàm mea salus afflicta sit; *tamen* est tanta similitudo, ut sperem te mihi ignoscere, si ea non timuerim, quæ ne tu quidem unquam timenda duxisti." *Ep. ad famil. 1. 6.*

3. "Quod me quodammodo molli brachio de Pompeii familiaritate objurgas: nolim ita existimes, me mei præsidii causâ cum illo conjunctum esse, &c. — sed ut ille esset melior, et aliquid de populari levitate deponeret; quem, &c. — Quid, si etiam Cæsarem, cujus nunc venti valde sunt secundi, reddo meliorem? Quinetiam, si mihi nemo invideret; si omnes, ut erat æquum, faverent; *tamen* non minus esset probanda medicina, quæ sanaret vitiosas partes reipublicæ, quàm quæ exsecaret." *Ep. ad Att. 2. 1.*

RULE 14.

"**C**ONNECTED words should go together; that is, "they may not be separated from each other by words that are extraneous, and have no relation to them."

There is nothing in this rule contrary to what has been advanced in foregoing ones; where, especially under the third, fourth and sixth, it appeared, that words immediately connected, as the verb and nominative case, the word governed, and that which governs it, &c. may be separated from each other so far as to admit whole clauses between them; for these words thus interposed are every one of them, by a kind of chain or concatenation, directly connected with one another, and with those between which they lie; so that if we examine the longest well-written period, it will be found that, in the express terms of this rule, connected words go together, having not one extraneous word between them.

The

The intent of this rule is to set a guard against that in-artificial mixture and rude jumble of words, which boys are apt to fall into from a laudable ambition of writing freely. They find, that in the Latin tongue words are seldom confined to the natural order; and therefore they set about a new one; but unacquainted with the laws of composition, they have no method; and having no method, they have recourse to conjecture, their prime counsellor, or to chance, the general one, for the manner in which they are to write. But alas! chance, the great architect of old, as fools would have him be, is now become a dotard; and, worn out with constructing worlds, finds it now beyond his wit's end to put a few words well together. Hence what is thus written, is like a mass of any other things, which chance might throw together, *fragosa et interrupta oratio*, as Quinctilian would call it, composed of words gathered well enough from the dictionary, and in which there may not be what is commonly called false Latin, but in the contexture so confused and desultory, that the natural order would be ten times better.

But for all this, the learner is still to quit the natural order, in which the beauties of the Roman tongue can seldom be displayed. Only let him know the bounds which he may not pass. Let him always bear in mind this general caution, that though words, which are connected, may not be always contiguous, yet neither does good composition allow them to be separated from each other by words, which among them have neither relation nor significancy, and therefore ought to have no place.

EXAMPLES.

1. *Ninus enlarged his empire as far as the borders of Lybia..*

“*Ninus Lybiæ protulit imperium usque ad terminos.*”

Here the Latin is improperly expressed. *Lybiæ* has no sort of connection with either of the words between which it stands, nor with any other word to them related; so that *Lybiæ* there is perfectly extraneous, and demands another position. To know its proper place, consider where its affinity lies. It is a genitive case, governed of *terminos*; therefore near *terminos* it must stand, at least so near as to shew the connection; thus,

Ninus protulit imperium usque ad terminos Lybiæ. Or,
Ninus

Ninus usque ad terminos Lybiæ imperium protulit. Or,
Usque ad terminos Lybiæ Ninus imperium protulit. Or,
Ninus ad Lybiæ usque terminos protulit imperium.

Now what has been said of *Lybiæ* between *Ninus* and *protulit*, would be true of *usque*, and of *ad*, and of *terminos*, in that position, but not of *imperium*, because *imperium* would not be extraneous there, being connected with one of those words, namely, *protulit*: nor even against *Lybiæ* in that position would this objection lie, if *Lybiæ* had been governed of *imperium* instead of *terminos*; for then it would be *Ninus enlarged the empire of Lybiæ*, and the circumstances of position would change with the sense.

But these irregularities are less likely to happen in short sentences than in those of two or more clauses; where, from a neglect of punctuation, boys frequently set in one clause words which ought to be in another. By one word thus misplaced, two clauses at least are spoiled, one overcharged, the other mutilated. Let us see this exemplified.

Of all connections none is more excellent, none more strong, than when good men, alike in manners, are attached to each other.

Omnium societatum nulla præstantior est nulla quàm firmiter cum viri moribus boni similes sunt familiaritate conjuncti

Suppose a schoolboy, unacquainted with the present rule, to produce this as an evening exercise, without any punctuation, and the order of words so broken as to be almost unintelligible.

In this exercise there is a great perplexity, and it arises entirely from the false position of only two words, *quàm* and *boni*: *quàm* is put in the second clause, whereas it ought to be in the third; and *boni*, which belongs likewise to third clause, is set in the fourth. We will reduce this instance into proper order.

Omnium societatum nulla præstantior est, nulla firmiter, quàm cum viri boni, moribus similes, sunt familiaritate conjuncti.

If we enquire into the use of *quàm* and *boni*, we shall know that they are now in their right position.

Quàm, *than*, is a comparative conjunction, and can be of no use, but where it serves to couple the two members of a sentence, between which a comparison is made. The comparison here is between the friendship of good men
and

that of others, that is, between *omnium s. n. p. e. n. firmior* on one hand, and *cum viri boni*, &c. on the other; here therefore between *firmior* and *cum*, and here only is *quàm* to do its office.

In like manner the adjective *boni* can have no place in the fourth clause, where it has no connection. It agrees with the substantive *viri* in the third clause, and there it must be.

Quintilian, in his chapter *de Compositione*, frequently complains of this incondite language. He says, of all orders the natural is the best, when the words will so follow one another, and run into a good cadence; and greatly [condemns those breaches and improper transpositions, by which the discourse is mutilated, and the sense lost; and against which this present rule is designed to be a bar, as it effectually will be, if the learner will be mindful of it, and pay due attention to the different points of punctuation, especially those within the period.

RULE 15.

“THE cadence or concluding part of a clause or sentence
“ should very seldom consist of monosyllables.”

EXAMPLES.

Cicero, which is as much as to say, the whole school of Roman eloquence, removed monosyllables as far back as could be from the cadence; in general, I mean, and as far back as the use and import of such words would allow. To see this it might be enough to inspect any classic page, yet here are a few instances of the manner in which Cicero used to repel monosyllables from the cadence, merely as being words of that description.

1. “Sed si *vis* manifestæ audaciæ, si impendens, &c.”

Sed and *si* naturally come foremost here, and are therefore no examples of the rule. But *vis* stands before *manifestæ*,

festæ, as being a word of one syllable; else by R. 2. it would probably have had its place after *audaciæ*.

2. "His lacrymis non movetur Milo; *est* quodam incredibili robore animi: exilium ibi esse putat, ubi virtuti *non fit* locus:—*fit* hic eâ mente, &c."

We have already seen with what propriety oblique cases come foremost, and finite verbs last in a sentence; but here the position is quite contrary, because the verbs chance to be monosyllables.

3. "Nec *tam* sum demens."

4. "Non *est* humano consilio."

5. "Stet *hæc* urbs præclara."

6. "Centesima *lux est hæc* ab interitu Publîi Clodii."

How studiously in the sixth example are the three monosyllables *lux est hæc*, like small fragments of a rock not fit for corner stones, immured, as it were, in the midst of the period!

7. "Nullius tantum *est* flumen ingenii."

8. "Quorum facinus *est* commune, cur *non fit* eorum præda communis?"

9. "Quibus ego ducibus in hanc spem sententiamque *sum* ingressus."

10. "At vero hujus gloriæ, C. Cæsar, quam *es* paulo ante adeptus."

11. "Et quidquid *est* prospere gestum."

12. "O præclaram illam eloquentiam tuam, cum *es* nudus concionatus!"

In forming verbs of passive terminations in Latin, the auxiliary, when used, is commonly placed after the participial, to which it is attached, as *amatus essem*, *auditi erant*: but here in the four last examples Cicero would have the auxiliary come first, that the polysyllable might incline, as much as might be, to the cadence, and the monosyllable recede. In this manner must we generally dispose of other auxiliaries of this sort, *sunt*, *sim*, *sis*, &c. setting them before their correspondent participials, perhaps at the distance of two or three words, as "*es paulo ante adeptus*," in Cicero.

But why should this be?

The cadence, we have often observed, is the most important part of all the period, and to give it due weight, care must be to make it soft, gradual and easy, so that the person

person addressed may have time to con it over, even while he hears it. But this can never be when the sense is pent up, or rather rapt away in terms that may be uttered in an instant, by a single effort of the voice, as monosyllables are. The gradatory and gently expiring sounds of the organ are much more affecting and delightful to be heard than explosions of gunpowder; which latter one may hear, but cannot listen to; which do not charm, but shock, more even than the solemn majesty of thunder; and which will scorch indeed those that are near, but diffuse no glowing, kindly heat. Such in language is the difference between a flowing cadence, and that which is violent and hasty. To the former one may listen, as well as hear it: by courting the ear, it captivates the mind: the sense is nourished up by a due supply of fuel; and the ideas, thus conveyed, kindling as they go, do more easily insinuate themselves into the understanding. But by the latter, something more being looked for, the expectation is mocked, whereas it ought to be gratified: with an affectation of vehemence, it possesses no energy; because the sense is compressed, by being forced into too narrow a compass, by being bound up and shackled in that part of the period, in which, beyond every other part, it ought to have least restriction, and to come forth in fulness of expression.

Words, beautifully styled by Homer, "winged words," are the vehicles of thought: if they are weak, if they are not well fledged, the sense is either lost in carriage, or but partially conveyed. Hence, when the cadence, composed of short words, is too precipitate; when the period breaks suddenly away, and snaps, as it were, in a moment, then the sense is not brought thoroughly home, but falls, *in vestibulo*, at the threshold, and having swooned there, it has no strength to reach the interior apartments, the recesses of the mind.

Longinus, *sect.* 41. says, that short and precipitate measures do more than any thing debase the sublime; that their cadence is for ever the same, and therefore extremely disagreeable; and that when periods are patched and studied up with words of short and few syllables, they are always destitute of grandeur.

Blemishes of this kind are to be found even in Cicero; for even in Cicero blemishes they are. "Consulatum peteres,

peteres, &c.—per municipia, coloniasque Galliæ, a quo nos tum, cum, &c.” *Philip. 2.* And again, “A Marco Antonio, quod fas non est, rex Romæ constitueretur.” *Ibid.* The cadence here is excellent; but that whole clause, *quod fas non est*, made of monosyllables, has none of that deliberate gravity, which became him, who was pleading before the Conscript Fathers. But, *operi longo fas est obrepere somnum*: (*Hor.*) and it is more profitable, as well as pleasing, to admire the excellencies of a good man, than to carp at his failings.

EXCEPTIONS.

Though monosyllables in general are to be excluded from the cadence, yet there are occasions on which the period may end abruptly, and then monosyllables in the cadence are to be preferred.

1. When the subject is any thing that happened suddenly, or very speedily.

2. When indignation is expressed.

3. When the subject is any thing futile or contemptible.

All this, Taubmann, in his excellent commentary on Virgil, has thus exemplified from that divine poet and Horace, in *Æn. 5. v. 481*

Excep. 1.) “Sternitur, exanimisque tremens procumbit
humi bos.

“Incomparabilis hic versus est; quem Servius incogitativissime (modò Servii id est scholion) pessimum vocat, quòd terminatur monosyllabo. Utrum enim malis? Hunc cè, an,

“Sternitur, exanimisque tremens bos corrui ictu.

“Ita, *Æn. 1.*

Excep. 1.) “Dat latus: insequitur cumulo præruptus
aquæ mons.

Potuiſſet ſic,

Dat latus: insequitur tumidis mons incitus unaris.

“Verùm, ut corrui taurus; ut confluit in unum montem mare; ita corrui versus in monosyllabum, copiam multarum syllabarum in unam syllabam coactâ. Sicut et in illo, *Æn. 2.*

Excep. 1.) ————— “Ruit oceano nox.

Item, *Æn. 6.*

Excep. 2.) ————— “En! hæc promissa fides est?”

Concerning this instance of *Excep. 2.* the commentator says, “Quid illo acrius?” and here, i. e. *Æn. 5. 481.*

"Nihil enim aptius indignationi, quàm oratio definens in monosyllabum. Vel evolve Demosthenis orationes. Horatius quoque, quum e magnis captis futile poema exiturum stomacharetur, ex prolixis vocibus eduxit monosyllabum;

Excep. 3.) "Parturient montes, nascetur ridiculus *mus*."

"Videatur Scalig. l. 4. c. 48. et J. Douza præcidan. in Tibull. c. 9. item Erythræus, et Corn. Valerius, Lipsii doctor."

4. Fear, while it agitates the mind, convulses the body, throws it into an universal tremor, and robs one of his breath, so that he even pants for want of it. Fear, I say, thus affecting the speaker, is naturally expressed in short and broken terms. When the enraged father in the play exclaims, "*Age, Pamphile; exi, Pamphile; ecquid te pudet?*" the son, alarmed by that angry summons, hastily enquires, "*Quis me volt?*" and then, abashed by the unexpected appearance and the frowns of his dread parent, he fearfully exclaims, "*Perii: pater est.*" *Ter. Andr.*

On such occasions, next to monosyllables, which do not always occur, words of few syllables may be preferred, and likewise brachysyllables, i. e. words of syllables short by quantity. After this sort, the poet, from whose works may be instanced every thing that is beautiful, represents Jupiter dispatching Mercury in all haste to Carthage,

"*Vade age, nate, voca Zephyros, et labere pennis.*"

and thus Queen Dido in a frenzy; when she bids her people to pursue the treacherous lover, and destroy his fleet,

"*Ite;*

"*Ferte citi flammæ; date vela; impellite remos.*"

and immediately the distracted Princess seems all at once to recollect and correct herself;

"*Quid loquor; aut ubi sum?*"

Anger, as we have seen, though it swells itself, is notwithstanding well expressed in short and hasty terms.

"*Non feram, non patiar, non sinam,*" says the Roman Consul (Cic.) to the traitorous Catiline. And elsewhere to the object of his resentment, "*Tu vero quis es?*" As Horace says, "*Ira furor brevis est,*" anger is madness while it lasts; and madness vents itself in hasty mood.

5. When in Cicero, without any regard to the import of words, a clause or sentence ends with a monosyllable, there

there is then generally respect paid to the measure of the cadence: for that monosyllable, much oftener than otherwise, forms with the preceding syllable either a synalepha, or an ecthlipsis, or the foot iambus. The same may be remarked in other polite writers, but I quote Cicero as the sum of all.

I.

SYNALEPHA.

“Quæ nota domesticæ turpitudinis non inusta vitæ tua est?”

“Quoties jam tibi extorta est fida ista de manibus? Quoties verò excidit casu aliquo, et *elapsa est*?”

“Jacet ille nunc, prostratusque est.”

“Quæ cædes per hosce annos sine illo *facta est*?”

2.

ECTHLIPSIS.

“Intus inclusum *periculum est*.”

“Intus est hostis; cum luxuria nobis, cum amentia, cum scelere *certandum est*.”

“Totum hoc quantumcunque est, quod certe *maximum est, totum est*, inquam, tuum.”

3.

IAMBUS.

“Jacet ille *nunc*.”

“Quoties consulem interficere *conatus es*?”

“Adventu tuo ista subsellia vacua *facta sunt*.”

“Nullum flagitium *sine te*.”

“Repente præter opinionem omnium *confessus est*.”

In this iambic cadence the long and full sound of the last syllable in a manner absorbs and swallows up that of the syllable preceding, which being passed very lightly over, dies upon the ear: the last syllable then becomes so closely attached even to the penultima of the word preceding, as in utterance almost to coalesce with it, and so eludes that

objection, which from the present rule would otherwise lie against it.

In like manner, and much more is a monosyllable in the cadence softened, when attracted to, the foregoing word by synalepha or ecclipsis; that is, if we might speak now, as it is reasonable to suppose the Latins did occasionally, uttering the latter word as if it were really a part of the former; just as in English we occasionally say, when at the same time we might or might not write, *shan't* for *shall not*, *he's* for *he is*, *you're* for *you are*, &c. I say occasionally, not always, but merely to avoid any extraordinary harshness; as, "*Quæ cædes per hosce annos sine illo fact' est*, or *facta 'st*?" "*Cum scelere certan' est*, or *certandum 'st*." For so we frequently find it actually written; "*Scelus, inquam, factum 'st*." *Plaut. Mostell. et alibi passim*. Nay, the final *s* and the vowel before it, used very commonly to undergo the same elision; as,

"*Doctu'*, fidelis, suavis homo, *facundu'*, suoque

"*Content'* atque beatus, scitus, *facunda* loquens in

"*Tempore, commod'*, et verborum vir paucorum." *Enn.*

"*Limina tectorum, et medi'* in penetralibus hostem."

Virg.

"*Inter se coisse vir'* et discernere ferro." *Id.*

The common reading of these two lines in Virgil differs indeed from this, having *medium* in the first, not *medi'*, and in the second *viros*, not *vir'*, *cernere*, not *discernere*. But Pierius, Servius, J. Louis (Ludovicus) de la Cerda, and Taubmann, though they do not absolutely reject the common reading, yet all agree, that many ancient copies justify the other, nay, almost all the ancient copies; and that Priscianus, Aldus, Pimponius, Scaliger, and others, approve of the other reading. Thus formerly was written *omnibu'* for *omnibus*, *esu'* for *ejus*, *quisqui'* for *quisquis*. And thus, which is more in point, Lucretius, who yields to none in elegance of expression, frequently drops the letter *m*; as, "*Equoru'* duellica proles," and plainly shews that this elision might be occasionally used or not; as in this verse of his,

"*Corporum officiu'* est quoniam premere omnia deorsum."

I conjecture that the *u* also in *officiu'* should be dropped.

Thau.

Than this I know of no other way to account for the frequent use, which Cicero and other polite men made of such cadences as are here spoken of; and which, unless read, as I suppose they sometimes were, may be as harsh and inelegant as any ill-formed cadence can be. The very terms, *Synalepha* and *Ecthlipsis* favour the supposition, the former meaning *cunctio*, i. e. *a larding or cementing together*, the latter *eliso*, *a cutting or striking off*; because by these figures a vowel, or a consonant, or both at once may be cut off, that two syllables may coalesce and become one. This is what Quintilian has expressly taught us more than once. “*Nam Synalæpha facit, ut ultimæ syllabæ pro una sonent*,” which he said to shew, that the cadence of this period, *Nam ubi libido dominatur, innocentia leve præ-*

fidium est, is a double anapest, *leve præfidi est*. The word *sonent* here shews how the rhetorician himself read. Elsewhere he says, “*Nam et coeuntes literæ, quæ Synalæphe dicitur, etiam leniorem faciunt orationem, quam si omnia verba suo fine cludantur*.” On which Turnebius thus comments, “*Apparet ex hoc loco, olim Latinos, more Græcorum, admisisse apostrophen, ut cum vocalis a vocali exciperetur. Id autem cum fit, dictio non clauditur suo fine; sed terminatur initio sequentis*.” Again says Quintilian, “*Atqui eadem illa letera m, quoties ultima est, et vocalem verbi sequentis ita contingit, ut in eam transire possit, etiam si scribitur, tamen parum exprimitur, &c.*” To which Ascensius adds, in his comment, “*Antiqui codices, Plautini præsertim, m ne scriptum quidem habent; sed pro multum est, multi est, aut, multu est.*”

The young scholar will not be offended, I hope, at this long account of the nature of *Synalepha* or *Ecthlipsis* (the same thing). It all tends to shew the importance of the fifteenth rule, and of this fifth exception to it.

Postscript to Rule 15.

IN this rule we have considered the cadence as if confined to the last syllable only. We will now take it in a larger view, as comprising several, even so many as the last six syllables of a period.

Measuring the full cadence, we may include the last three feet, if they be disyllables; the last two, if trisyllables, or a trisyllable and a disyllable; or we may regard the last foot only, if it be a trisyllable; or if a mixed and compound foot. According to which, this Postscript will exhibit, in various scales, composed of many different measures, a large number of cadences, which, on the authority chiefly of Cicero and Quintilian, the learner is exhorted to imitate occasionally in his own writings. Not that he is to think himself confined solely to these cadences, as if these were the only good ones, and comprised all the harmony of the Latin tongue. These are but a specimen (such, however, as the greatest masters have recommended) nor is it meant, that he who writes must be for ever weighing and measuring his syllables, in doing which whoever is wholly occupied, he cannot attend to what is still most important, good sense. A good writer will observe the conduct of a skilful horseman, who always keeps the reins in his hand, and is always on his guard; but he does not hold his horse for ever on the menage; nor is he continually checking, directing, and over-ruling him, which would infallibly break his course, and probably bring him down.

A Specimen of Cadences for Latin Composition, approved of and recommended by Cicero and Quintilian.

I.

CADENCES OF THREE SYLLABLES.

1. *A Bacchi* — — —
2. *A Cretic or Amphimacer* — — —

Of this foot Quintilian says, *Creticus est initiis optimus et clausulis.*

clausulis. In a cadence he thus exemplifies it from Cicero, "In conspectu Populi Romani vomere *postridie*." *Postridie* here is a trisyllable.

3. *A Palimbacchie or Antibacchie* -- ~

The last syllable being common, this may, if we please, be stiled a Molossus, three long; and may also be preceded by another Molossus, as we shall see anon.

4. *A Dactyl* - ~ ~

Cludet et Dactylus, says Quinctilian, *nisi cum observatio ultimæ Creticum facit*; which is as much as to say, that a Cretic or Amphimacer forms a better cadence than a Dactyl; because in general the final syllable should be really long, not merely *pro longa*. There is a vast difference, says he, whether the concluding syllable be really long, or only reckoned so; *Aures tamen consulens meas, intelligo multum referre, utrumne longa sit, quæ cludit, an pro longa*.

Quinctilian admits of a Cretic or Iambus before a Dactyl, but no Spondee, and still less a Choree.

5. *An Amphibrac* ~ ~ ~

Quinctilian allows of this, still insisting, however, that it were better to have the last syllable long. He gives *fuisse* as an instance; but immediately adds, *Si non maluimus esse Bacchium*.

II.

CADENCES OF FOUR SYLLABLES.

6. *Pæon Quartus* ~ ~ ~ ~

Neither Quinctilian nor Cicero approve of this cadence: but both Aristotle, and his scholars Theodectes and Theophrastus commend it much; and indeed Quinctilian allows it to be not without its respectable admirers, when he expresses his own disapprobation; *Non me capit, ut a magnis viris dissentiam, Pæon, qui est ex tribus brevibus et longa*.

F 4

7. *Epitritus*

7. *Epitritus Primus* — — —

We have here a Spondee preceded by an Iambus, or a Molossus preceded by a short syllable, a cadence, of which Quintilian thus expresses his good opinion; *Apparet, Molossion quoque clausulæ convenire, dum habeat ex quocunque pede ante se brevem.*

8. *Epitritus Tertius* — — —

This is a Spondee before an Iambus. *Sed et Spondeus Iambo recte præponitur. Quint.* And it may be observed, that this cadence is the reverse of the one preceding.

9. *A Choriambus* — — —10. *A Dispondee* — — —

A cadence of two Spondees should consist of three words or members; for otherwise it would constitute in sound, as well as metre, the latter part of a Spondaic Hexameter: but what sounds well in verse is no more than jargon in prose, the genuine music of which is far superior to that of verse. In prose every kind of verse should be avoided; the jingle even of a hemistich should be excluded; and therefore the condition above is imposed by Quintilian on this cadence; *Duo Spondei non fere conjungi patiuntur; quæ in versu quoque notabilis clausula est; nisi cum id fieri potest ex tribus quasi membris.* Then from an oration of Crassus he cites this example, “Cur de perfugis nostris copias comparat is contra nos.”

11. *Epitritus Quartus* — — —

We have here a Spondee followed by a Choree, a cadence commended, and thus exemplified by Quintilian, *Nos possemus: et, Romanus sum.*

12. *Dichoreus vel Ditrochæus* — — —

This Dichoree, or Double Trochee, notwithstanding the general position, that the last syllable should be long, forms that cadence, which seems to have been more admired formerly than any other. Nothing, says Turnebius, can be more musical. Quintilian informs us, that it was much used in Asia, a sufficient proof of its being very soft and delicate. Cicero gives this instance of it from Crassus, “Patris dictum sapiens temeritas filii comprobavit;”

barit;" and says that the people were so much delighted with the close of this period, as even to shout aloud with admiration; an instance, by the by, of republican gravity, and of what momentous objects may engage the attention of popular assemblies!

13. *Pæon Tertius* ∪ - ∪ - ∪

14. *Pæon Primus* - ∪ ∪ ∪

Instances of this are given by Quintilian; "*Si potero: Dixit hoc Cicero.*" But such measures, he is careful to inform us, are better adapted to the beginning of a period, than the cadence, where (in the cadence) short measures do not well predominate, unless it be when the utterance ought to be quick and rapid, with but short rests or pauses between one period and another.

III.

CADENCES OF FIVE SYLLABLES.

15. *A Bacchic and Iambus* ∪ - - ∪ -

Or an Iambus before a Cretic. This, both by Cicero and Quintilian, is much celebrated, under the appellation of *Dochimus*. The latter says it is *stabilis in clausulis et severus*; of course well adapted to subjects of a grave and serious nature, when the cadence ought to be sedate and solemn. But Cicero says, the *Dochimus* is of so notable a measure, that it would be affectation to repeat it often.

16. *A Cretic and a Spondee* - ∪ - - -

As "*De quo nihil dicam, nisi depellendi criminis causa.*" Cicero pro *Cælio*. This cadence is softer when comprised in one word, as "*Archipiratæ*;" but more forcible when composed of several members, as "*Criminis causa*:"—"*Quo nihil dicam.*" The Spondee is vastly well suited to an utterance grave and slow. It was much used by Demosthenes, that solemn orator; and answers in its general use to *Adagio* in music; while the *Molossus*, or rather the *Dispondee*, may correspond with *Adagio*, *Adagio*.

17. *A Tribrac and Spondee* ◡◡◡--

Quintilian commends this much for its softness, and exemplifies it in "*facilitates—temeritates.*"

18. *An Anapest and Spondee* ◡◡--

Quintilian allows this, without giving it much commendation. Speaking of the final Spondee, he says, *Potest, etiam si minus bene, præponi Anapæstus.* His instance is from Cicero *pro Cæl.* "*Muliere non solum nobili, verum etiam nota.*" In our editions of Cicero, it is *sed etiam nota*: the cadence, however, is still the same, *etiam nota.*

19. *A Spondee and an Anapest* --◡◡

This is the former reversed; and Quintilian commends it for its softness. *Anapæstus—mollier fiet, præcedente Spondeo vel Bacchio.*

20. *A Spondee and a Bacchiæ* --◡--

"*Bacchius et cludit, et sibi jungitur, 'Venenum timeres,' Vitat Chorem; Spondeum autem amat; ut non 'Venena timeres,' sed, 'Virus timeres.'*" A Chorea should not precede a Bacchiæ in the close of a period; because such a juncture would form the cadence of an heroic verse;

Venena timores. But a Spondee preceding gives to the Bacchiæ additional authority; *Virus timeres.* Here Quintilian teaches, that when any objection from quantity lies against a word, the measure may be improved by the choice of some synonymous term, and the sense remain entire, nay more forcibly expressed, as in his example of this cadence; because *venena* before *timeres* would not do, he took the synonyma *virus*. For this purpose the novice in the Latin tongue may have recourse to his *Gradus ad Parnassum*, which book I advise him to consult when he is writing prose, as much, or more, than when he is writing verse. The *Gradus* will aid him much in modulating his cadences, in selecting synonyms, and now and then a convenient sober-suited periphrasis, I say, sober-suited, like our own nightingale, tuneful, not gawdy.

21. *A Spondee and a Cretic* ----◡

Quintilian condemns a Chorea before a Cretic; because

cause such a juncture forms the cadence of an Iambic Pure. But he says, lengthen the last syllable of the Chorus, and you give it great weight; *fit plenum auctoritatis.*

22. *An Anapest and Iambus* ∪ ∪ — ∪ —

23. *An Iambus and a Dactyl* ∪ — — ∪ ∪

Cludet et Dactylus—: *Habebit ante bene Creticum et Iambum, Spondeum male, pejus Choreum. Quint.*

IV.

CADENCES OF SIX SYLLABLES.

24. *Two Cretics* — ∪ — — ∪ —

Creticus est initiis optimus—et clausulis.—Sed et se ipse sequitur, 'Servare quam plurimos.' Sic melius, quam Chorus præcedente. Quint.

25. *An Anapest and a Cretic* ∪ ∪ — — ∪ —

In the passage alluded to under the cadence next afore this, Quintilian, speaking of the Cretic in the close of a sentence, says, *Apparet verò, quàm bene cum præcedant, vel Anapæstus, vel ille, qui videtur fini aptior, Pæon.* The difference between the Pæon here spoken of, viz. the Fourth, and an Anapest, before a Cretic, is, that the Pæon has one short time more than the Anapest, thus, ∪ ∪ ∪ — — ∪ —

26. *Two Molossi* — — — — —

Here are three Spondees for a cadence, though an objection has been made to two, unless comprised in three members; for though two Spondees form the close of an heroic verse, it cannot be said properly, that three Spondees do; because in good heroics, whenever the fifth foot is a Spondee, the fourth is a Dactyl; otherwise there is such a sloth in the verse, as to give it much the appearance of prose (a circumstance, which at once shews this cadence to be natural in prose) as in this of Virgil, *Æn.* 7.

Aut leves ocreas lento ducunt argento.

in which case not only the three indeed, but the four last

feet are Spondees, a metre by much too fullen for poetry. I have marked no other such verse as this in Virgil; and for this can offer only the occasion of it as an apology: it seems to me, that the *lento ducunt argento* here is well spoken of the work, in which the artists of Atina, Tybur, and the other three towns, were some or other engaged against the impending war; and that the verse altogether is no bad representative of the yielding, yet not too lithesome nature of silver. If any critic, more severe, should say to this,

*Turpia decipiunt cæcum vitia, aut etiam ipsa hæc
Delectant; veluti Balbinum polypus Agnæ.*

I will only add what follows next in the satirist, (Hor.)

Vellem in amicitia sic erraremus:

and acknowledge my partiality.

27. Two Anapests ◡ ◡ - ◡ ◡ -

Et quidem optime est sibi junctus Anapæstus, says Quintilian, and gives this instance of it, “*Nam ubi libido dominatur, innocentia leve præsidium est.*”

28. A Bacchic and an Anapest ◡ - - - ◡ -

The Rhetorician having said as above of the Anapest, adds, that it acquires more softness by having a Spondee or a Bacchic before it. *Mollior fiet præcedente Spondeo vel Bacchio, ut, si mutes idem, ‘Leve innocentiae præsidium est.’*

29. Two Bacchics ◡ - - - ◡ - -

Bacchius et cludit, et sibi jungitur; ‘Venenum timeres.’ Quint.

30. A Molossus and Antibacchic - - - - - ◡

Having said as above of the Bacchic, Quintilian adds, *Contrarius quoque qui est, cludet (nisi si ultimam longam esse volumus) optimèque habet ante se Molossion: ut, ‘Et spinis respersum.’*

From the parenthesis here appears Quintilian’s approbation of the twenty-sixth cadence, viz. Two Molossi.

31. A Bacchic and Antibacchic ◡ - - - - ◡

This cadence is likewise commended by Quintilian, who,

who, having said of the Antibacchic, *habebit ante se Molofson*, adds, *aut Bacchium*; and then follows this example, “*Quod hic potest, nos possemus.*”

32. *A Cretic and a Dactyl* — — — — —

Cludet et Dactylus, nisi eum observatio ultimæ Creticum facit, ut, ‘Muliercula nixus in litore.’ Habebit ante bene Creticum, et Iambum, Spondeum male, pejus Choreum. Change the position of *nixus* in this example, and the whole cadence will be illustrated; “*Nixus Muliercula in litore.*”

RULE 16.

“SO far as other rules and perspicuity will allow, in the
“ arrangement and choice of words, when the fore-
“ going ends with a vowel, let the next begin with a con-
“ sonant; and *vice versa*.”

By this rule, and the six next following, the learner will be directed in the choice of his words, as well as in the position of them.

Among Quintilian’s strictures on composition, one is, that by a concurrence of vowels sometimes the diction chaps and gapes, is interrupted, lags and labours, (*Tum vocalium concursus: qui cum accidit; et interfistit, et quasi laborat oratio*) because the uttering of two or more vowels, when they come together, causes sometimes an unpleasant, sometimes a painful distention of the mouth; “*Patria est*”——“*pulchra oratione acta omnia ostentare.*” That elegant author, Isocrates, so cautiously avoided this concurrence of vowels between words, that in him you shall hardly find an instance of it. His scholars, indeed, Theopompus especially, were censured both by Demetrius Phalerius and by Quintilian, for being too nice and scrupulous in this respect; for sometimes the Synalepha has a wonderful effect in giving softness, and sometimes

times grandeur to an expression; and therefore Cicero and Demosthenes, far from despising, made a moderate use of it in their discourses, still testifying, however, a general regard to what this rule enjoins.

We, who walk, as it were, in foreign ground, must use extraordinary caution in this respect, or incur the imputation of a loose and negligent stile. Such was the caution anciently used to obviate the meeting of a plurality of vowels in any manner, that when in the same word several concurred, either one of them was cut off by apostrophè, or else one of them, viz. the final, was supplanted by a consonant; of which it will be worth while to remark several instances.

1. *One vowel dropped.*

1. *Die* for *diei*. As, "Libra *die* somnique pares ubi fecerit horas." *Virg.* "Vides jam *die* multum esse." *Plaut.* "Sed medii post castra *die*." *Manil.* "Ad primi radios interitura *die*." *Auson.* "Et jam *die* vesper erat." *Sall.* "Decima parte *die*." *Id.*

2. *Facie* for *faciei*, so used both in the gen. and dat. cases by Lucilius, quoted by A. Gellius, 9. 14.

3. *Fide* for *fidei*. "Utque *fide* pignus dextras utriusque poposcit." *Ov.* "Constantis juvenem *fide*." *Hor.* 3. 7. See both Bentleys on this text, and the old Commentator in Cruquius.

4. *Dii* for *diei*. Aulus Gellius says, that according to this Virgil, *Æn.* 1. 640. wrote, "Munera lætitiæque *dii*," not *Dei* quasi *Bacchi*. Gellius is not singular in this, for neither Servius nor Pierius dispute it. Plautus, in *Merc.* has *dii* for *diei*.

5. *Famii*, and *fami*, and *famei*, for *famiei*, from *fames*, when used, as formerly, in the fifth declension. *A. Gell.* and his Commentator.

6. *Pernicii*, *progenii*, *luxurii*, *specii*, *acii*, *facii*, both in the gen. and dat. instead of *pernicii*, *progeniei*, &c. *A. Gell.*

2. *The final vowel supplanted by a consonant.*

1. *Facies* for *faciei*. Sic enim pleraque ætas veterum declinavit: hæc *facies*, hujus *facies*. *A. Gell.*

2. *Dies*

2. *Dies* for *diei*. *Id.* Who quotes from Ennius, "*Postremæ longinqua dies confecerit ætas.*" Cicero is also said to have used *dies* for *diei*. "*Verba sunt hæc Marci Tulli, Equites vero daturus illius dies pœnas.*" *Id.* The same Gellius likewise tells us, nor is he singular here, that Virgil, in the verse above cited, wrote, not *Libra die*, &c. but *Libra dies somnique*, &c.

But, by this rule, a collision of consonants must be no less generally avoided than a concurring of vowels. *Ceterum consonantes quoque, eæque præcipue, quæ sunt asperiores, in commissura verborum rixantur.* This is Quintilian's objection to a plurality of consonants. When many of them come together, they bring the teeth and lips into too long a contact, and produce a mumbling, or a hissing, or a chattering, or a rumbling noise; as, *Ars studiorum*; *Sextus Roscius*; *Rex Xerxes*; *Error Romuli*; *Bombax*.

Some consonants are rougher and more difficult to be pronounced than others: we must take special care that they do not crowd together; such as, C. D. F. G. K. L. N. Q. S. T. X. These, it has been observed, are the last consonants children learn to articulate. They depend each on a separate action of the tongue; of course, when several of them meet, the movements of the tongue in uttering must be more complicate and difficult.

So careful were the Latins in old time to avoid the collision of harsh-sounding consonants, that, like the Greeks, they would sometimes drop the final consonant of a former word, that it might not impinge against the initial one of the word following. Thus we have seen in Ennius, *doctu'* for *doctus* before *fidelis*; in Lucretius, *equoru* for *equorum* before *duellica*. For *serenus fuit et dignus loco*, Lucilius wrote *serenu fuit et dignu loco*. For *diem hanc* Cato would say *die hanc*. And for *Et post?* interrogatively, quasi, *Quid tum postea?* we are told the Emperor Augustus used to say *E' po'?* Hence the words *belligerare* for *bellum gerere*; *pomeridianus* for *postmeridianus*; *po'* *meridiem* for *post meridiem*; *pe'* *meridiem* for *per meridiem*; *potin'* for *potiusne*, &c. &c. Hence also it is, namely, to avoid a collision of consonants, that in the use of these prepositions, *a*, *ab*, *e*, *ex*, we set *a*, *e*, before a consonant, *ab*, *ex*, before a vowel, as *a manu*, *e manu*; *ab ore*, *ex ore*.

Winkelman, in his History of Art, quoted by the Physiognomist

fiognomist Lavater, charges the northern nations with these defects, that they abound in monosyllables, and are clogged with consonants, the connecting and pronouncing of which is sometimes impossible to other nations.

RULE 17.

“IN general a redundancy of short words must be avoided.”

Etiam monosyllaba, si plura sunt, says Quintilian, malè continuabuntur : quia necesse est, compositio multis clausulis concisa subsultet. Ideoque etiam brevium verborum ac nominum vitanda continuatio. Elsewhere, he compares the sound of many short words to the noise of a child's rattle, and condemns the frequent use of them; *Ne, quod nunc maximum vitium est, brevium contextu resultent [syllabæ] ac sonum reddant pene puerilium crepitaculorum.*

But the occasion of this rule, and its exceptions, have been very fully enlarged on, and exemplified, in former pages, particularly under Rule 15. and therefore it may suffice here to give one instance more of the awkward effect of many short words unseasonably heaped together.

“*Do, quod vis, et me victusque volensque remitto.*”

Æn. 12. 833.

This verse, notwithstanding its author, is a bad one.

RULE 18.

“IN general a redundancy of long words must be avoided.”

The reason of this rule may be inferred from what has been said in commendation of long words, that they give weight, and enstamp grandeur and solemnity on a discourse,

course, when seasonably used for that purpose. But such a stile does not suit all subjects; and when it is injudiciously applied, the composition is spoiled by a vain pomposity, an idle affectation of grandeur, which is no more than bombast; and which, retarding the expression, is ill-qualified to quicken and give life to those ideas, which the subject-matter should suggest. Great and swelling words, unseasonably applied, shine not like stars, but glare like meteors, as Longinus says, when he charges Alexander's tutor, Callisthenes, with being too eager in the pursuit of elegance. Such terms ill applied, are not spirit, but froth. Transgressing the preceding rule, we incur the censure of impotence; and we may by a neglect of this become guilty of what the Grecian critic above mentioned stiles the most unpardonable offence a writer can be guilty of, that of soaring above the subject. Forced and unnatural images indeed, vain fancies, and an affectation of working on the passions, where pathos is not necessary, are the objects of his censure, and not merely the *verbum dictum*, whether it be of few syllables or of many. But in treating, *de tyrocinio scribendi*, of the very elementary part of writing, it is requisite, by such rules as this and the foregoing, to caution boys against that abuse of language, which is in truth the beginning of, and, as young ideas shoot, may betray unpractised and unwary writers into those very imperfections, of which Callisthenes and others censured by Longinus were guilty, namely, impotence and bombast. The business of a boy at first is rather to express, than in his own mind to beget ideas, they being first suggested to him. And knowing that words are the vehicles of thoughts, he must learn to convey the latter by words convenient for them, here laying the foundation of good writing, and remembering always, that whether the chariot be too heavy for the wheels, or the wheels for the chariot, in both cases the machine is ill-constructed.

The exceptions to this rule, viz. when long words may abound to advantage may be found among the exceptions to rules the nineteenth and twentieth, here following.

RULE 19.

“IN general there must be no redundancy of long measures.”

RULE 20.

“In general there must be no redundancy of short measures.”

The long measure and the short have each their proper use and beauty; and it being on certain occasions only, that the one is vastly preferable to the other, it follows, that on such occasions only the one should sensibly and glaringly abound above the other. We must consider what the subject requires; for a misapplied continuity of long times or short may be death to a composition. When the diction should be quick and lively, long measures will appear dull and heavy; whereas, when the topic requires strong expressions, and terms of weight and gravity, then by the use of short syllables, if they are many, the style becomes weak, fluttering and hasty. *Utrumque* [tempus longum et breve] *locis utile. Nam et illud, ubi opus est velocitate, tardum et segne; et hoc, ubi pondus exigitur, præceps ac resultans meritò damnatur. Quinet.*

EXCEPTIONS TO RULE 19.

To express slow and majestic movements, great strength, awkward attitudes, difficulty, disdain, occasions of delay, &c. long words, and long measures are judiciously suffered to abound.

1. The state and majesty of the queen of heaven are finely struck off by Virgil in those few words abounding in long syllables, of which eight are contiguous;

“*Ast ego, quæ divom incedo regina?*” *Æn. 1.*

Taubmann, admiring this passage, says it is *divina tum verborum tum pedum compositio, arte summa et judicio facta.*

2. The

2. The immense bulk of the cestus of Eryx, the huge strength of King Æneas in wielding such a mass, and withal, the exertion necessary even in Æneas to do that, are thus exhibited by the same poet, *Æn.* 5.

“Magnanimusque Anchisiades et pondus et ipsa

“Huc illuc vinclorum immensa volumina versat.”

Where the length of the period (for this is but one clause) as well as of the words and measures all serve to raise the description.

3. Behold the clumsy unweildly gestures of the Cyclops labouring at Vulcan’s forge; *Georg.* 4.

“Illi inter sese magna vi brachia tollunt.”

4. In one long word, placed too where it ought to be, in the cadence, Cicero represents the slow proceedings of an ill-equipped fleet;

“Evolarat jam e conspectu fere fugiens quadremis,” (thus far all is swift and rapid, as it should be, but) “*cum etiam tunc ceteræ naves in suo loco moliebantur.*” *In Verrem.*

5. And thus he astonishes us with the vast and inexpugnable firmness, with which the brazen statue of Hercules in Agrigentum withstood the assaults of a lawless, impious rabble, who attempted to destroy it;

“Postea convulsis repagulis, effractisque valvis, demoliri signum ac vectibus labefactare conantur.———Horâ amplius jam in demoliendo signo permulti homines moliebantur. Illud interea nulla lababat ex parte: cum alii vectibus subjectis conarentur commovere; alii deligatum omnibus membris rapere ad se funibus.” *Ib.*

The final cadence, *rapere ad se funibus*, including the last seven syllables, and reckoning the synalepha as one, is a Small Ionic and a Dactyl $\cup \cup - - - \cup \cup$, in which the short measures predominate, and fortunately; for here we see the intemperate spite, with which these rebel slaves were at last actuated, after so many vain and disappointed efforts to fulfil their wicked purposes.

6. In a beautiful manner using long words he (Cicero) describes the storms and commotions of the state, and other troubles, by which his wishes were opposed, and himself debarred from study and retirement;

“Quam spem cogitationum et consiliorum meorum cum graves communium temporum, tum varii nostri casus sefellerunt. Nam, qui locus quietis et tranquillitatis plenissimus

nissimus fore videbatur, in eo maximæ moles molestiarum et turbulentissimæ tempestates exstiterunt." De Orat.

The whole passage here is well and seasonably supplied with long words; but the last sentence is admirable beyond compare. *V. Rule 21. on this sentence.*

7. Young Chærea, upon the stage, in his unbounded admiration of one fair face, affects to disdain all other women in the world besides. To express which Terence has employed long words;

"O faciem pulchram! Deleo omnes dehinc ex animo
"mulieres:

"*Tædet quotidianarum harum formarum.*" Eun.

8. Cicero insists, that the cumbrous equipage with which Milo was attended, when he left Rome, proves that Milo had no intentions of attacking Clodius then on the way. Now mark the description of his equipage;

"Cum hic insidiator, qui iter illud ad cædem faciendam apparasset; cum uxore veheretur in rheda, penulatus, vulgi magno impedimento, ac muliebri et delicato ancillarum puerorumque comitatu."

Who, that has ever so little ear, but is sensible on the bare reading of this passage, that Cicero purposely employed long words; and that he crowded them one upon another, the better to express the multitude of attendants, men, women, and children, who were more likely to encumber, than to be of service in a combat? *Monf. Rollin, Belles Lettres.*

EXCEPTIONS TO RULE 20.

To express hurry, speed, passion of any kind, impatience, vehement indignation, great joy, &c. short words, and short measures, do properly abound.

1. In Virgil, to whom we are still indebted for beautiful compositions on every occasion, and whose beauties shine with new lustre, as often as we observe them, Jupiter thus dispatches his messenger to Carthage on an errand, which was to be communicated immediately to the Trojan Prince there; *Æn. 4.*

"Vade, age, nate, voca Zephyros, et labere pennis."

These are winged words, which run as Mercury should fly;

fly; the god hastened by the zephyrs, the mandate by short measures.

2. By short measures, how wonderfully, how delightfully has the incomparable bard of Mantua described the velocity of his steeds! *Æn.* 8.

“Quadrupedante putrem sonitu quatit ungula campum.”

3. And the rout of vanquished foes! *Æn.* 11.

“Prima fugit, dominâ amissâ, levis ala Camillæ :

Turbati fugiunt Rutuli: fugit acer Atinas :

Disiectique duces desolatique manipuli

Tuta petunt, et equis averſi ad mœnia tendunt.

Nec quisquam instantes Teucros letumque ferentes

Suſtentare valet telis, aut ſiſtere contra.

Sed laxos referunt humeris languentibus arcus :

Quadrupedumque putrem sonitu quatit ungula campum.

Volvitur ad muros caligine turbidus atrâ

Pulvis.”

In this passage, where the rout seems for a moment to cease by the vain efforts of the Rutuli to withstand, where also the force of the Trojans is most fully expressed (*Nec quisquam*, &c.) there the Dactyls are for a while diſused, and Spondees abound; but the flight is instantly renewed, and with it the rapidity of the verse.

4. The velocity of a fast-sailing ship is thus in short measures described by Cicero in his pleadings against Verres;

“Hæc Centuripina navis erat incredibili celeritate velis.

——Evolarat jam e conspectu fere fugiens quadrire-
mis.”

5. And thus in short measures by Seneca (*Ep.* 1. 99.) the flight of faster-sailing time;

“Respice celeritatem rapidissimi temporis: cogita brevitatem hujus spatii, per quod citatissimi currimus.”

In these two passages every thing is rapid; for though the words are long, the syllables are short; and as Mons. Rollin observes, there is a choice of the very letters here, most of which are smooth and liquid; *Incredibili celeritate velis.*——*Celeritatem rapidissimi temporis.* The final cadence in the former of these passages is that so much ad-

mired of old, namely, a Dichoree, *quadrîremis*; that in the other

other is a Cretic and a Dactyl, which, the Dactyl being last, is a quick measure, and commended, as we have seen,

by Quinctilian; *cita-tiffimi currimus*.

6. It was indignation, that called forth that hasty mandate from Queen Dido;

“Ite,

Ferte citi flammas; date vela; impellite remos.”

7. And the suddenness of her frenzy intermitting, that taught her in these short measures so abruptly to correct and interrogate herself;

“Quid loquor; aut ubi sum?” *Æn.* 4.

8. Cicero, impatient of delay, and eager all at once to drive Catiline from Rome, in terms exactly measured to the occasion thus commands him into exile;

“Egredere ex urbe, Catilina: libera rempublicam metu; in exilium, si hanc vocem expectas, proficiscere.”

The cadence here is Pæon Secundus, *pro-fici-scere*; or it may be measured by two Dactyls, *expec-tas, pro-fici-scere*; which, but on some such occasion, as these exceptions treat of, might be objected to; but they are here altogether applicable.

9. When, driven by the abashing eloquence of Cicero, Catiline had really left Rome, and by his exit had relieved that city from impending ruin, with what a tumult of joy does the Consul (Cicero) congratulate his countrymen on their escape!

“Tandem aliquando, Quirites, Lucium Catilinam, furem audacia, scelus anhelantem, pestem patriæ nefariè molientem, vobis atque huic urbi ferrum flammamque minitantem, ex urbe vel ejecimus, vel emisimus, vel ipsum egredientem verbis profecuti sumus. Abiit, excessit, evasit, erupit: nulla jam perniciēs a monstro illo atque prodigio mænibus istis intra mænia comparabitur.” 2 *In Cat.*

Here is alacrity in the very words; no one can read them but with pleasure; and this is the effect of those sprightly Dactyls, Pyrrhics and Trochees, which are so beautifully dispersed throughout this truly elegant and charming passage.

The

The cadence is an Amphibrac and a Dactyl, *mæni-a comparabitur*, than which (not fit for general use) no cadence can be better qualified to express an effusion of joy.

RULE 21.

“THE last syllables of the foregoing word must not be the same as the first syllables of the word following.”

This is exactly Quintilian's rule, whose words are, *Videndum etiam, ne syllabæ verbi prioris ultimæ sint primæ sequentis*. And by him the impropriety of like syllables concurring is thus twice exemplified from Cicero;

“Res mihi invisæ visæ sunt, Brute.” (*Frag. Epif.*)

“O fortunatam natam, me consule, Romam!” (*Carmine.*)

The same objection lies against this of Ovid, in his fable of Daphne;

“Crura secant sentes.”

That such expressions are faulty, our ears may readily enough inform us; for in our ears they have the effect of stammering.

Several examples of this have been collected by different hands from Cicero. One passage, however, charged with being faulty in this respect, is in my opinion, a fortunate transgression of the rule, or rather an exception to it. It is a passage which we have lately ventured to admire.

“Nam qui locus, &c.—in eo maximæ moles molestiarum et turbulentissimæ tempestates exstiterunt.” *Orat.* 1. 2.

Moles molestiarum here hath given great offence to all the annotators; but it strikes me, that Cicero designedly used this expression, *maximæ moles molestiarum*, and likewise this, *turbulentissimæ tempestates*, the more strongly to intimate the disasters he complained of. By reiterating the same sounds, he dwells on the same idea, raises it, and seems to magnify the mass (*moles*) of those troubles and turmoils, by which the

the times had been disturbed, and himself 'detained from enjoying that *otio cum dignitate*, which he had before spoken of with so much rapture.

EXCEPTION.

We are at liberty then to transgress this rule, when by so doing we can impress more strongly an idea of that, with which we would have the mind most affected; and such expressions are peculiarly applicable and fortunate, when the subject is any thing monstrous, deformed or ugly, as in Cicero, *moles molestiarum*.

RULE 22.

“ **M**ANY words, which bear the same quantity, which
 “ begin alike or end alike, or which have the
 “ same characteristic letter in declension or conjugation,
 “ (many such words may not come together.”

This likewise in great measure is Quintilian's rule; *Illæ quoque vitia sunt ejusdem loci, si cadentia similiter, et similiter desinentia, et eodem modo declinata, multa jungantur.* He founds it on this good reason, that the very beauties of language are irksome, unless supported by that of variety. Variety is for ever requisite to gratify the human taste; and, unless this be duly maintained, the discourse not only becomes fulsome, by the sameness pervading it; but may sometimes be charged with affectation, which is worse than a coarse and inelegant style. *Virtutes etiam ipsæ tædium pariant, nisi gratia varietatis adjunctæ.*—*Orationis compositio nisi varia est, et offendit similitudine, et affectatione deprehenditur.*—*In universum autem, si sit necesse, duram potius et asperam compositionem malim esse, quam effeminatam et enervem.* *Quint.* Be the thoughts ever so fine, their lustre will be tarnished by such a style of writing as this rule condemns.

EXAMPLES.

EXAMPLES.

I confess myself at a loss to exemplify this rule so aptly as I wish, it being more easy to find virtues than faults of any kind in the choice volumes of antiquity; and I would not seem to carp, when I could not justly censure, by adducing passages that are less applicable. Here are a few instances, which may serve in some degree to illustrate the rule; and if they do it but imperfectly, the rule is evident, and sufficient to explain itself.

1. "Sed quo fata trahunt, virtus *secura* sequetur." *Lucan.*
2. "A tuis aris, cæterisque templis, a tectis urbis, &c." *Cic.*
3. "His recentibus nostris vestrisque domesticis periculis." *Id.*
4. "Catilinæ profectione omnia patefacta, illustrata, oppressa, vindicata esse videatis." *Id.*

In the first of these examples, the long hissing of *secura sequetur* is very unpleasant. In the others, too many words bear the same cadence; the syllable *is*, and then the letter *a*, are repeated too often. Such a diction is apt to run away with the ear, and leave the mind uninformed; like a certain wiseacre, who would see Garrick perform upon the stage, and was amused, not with the rare talents of the comedian, but with counting how many times he walked across the stage, and how often he said *and* and *the*.

5. This reiteration in the beginning of words is still more offensive; as, *Judicium judicum*, and (which I think is quoted by one of Quinctilian's commentators) *justi judicii Juniani*.

6. "Nam quoad longissimè potest *mens mea* respicere spatium præteriti temporis." *Cic.*

Mens mea is rather a trespass on the rule; but might have done pretty well, if *respicere spatium* had not followed: two errors contiguous cast a kind of sullen light upon each other, and so both become more glaring.

7. We have already censured the *crura secant sentes* of Ovid; and still more censurable on the same account is this of Ennius;

8. ——— "Verborum vir paucorum."

9. The first line of an Ode lately found in the Palatine Library at Rome, runs thus;

"Discolor grandem gravat uva ramum."

G

This

This ode, written in the sapphic metre, is by some ascribed to Horace, as if it were the thirty-ninth of the first book : another ode found at the same place and time, they call the fortieth. But I must doubt, that *grandem gravat* could come from the tuneful pen of Horace.

EXCEPTION.

The exception to this rule is throughout as that to rule 21.

Longinus condemns an expression of this kind in Herodotus, which, as I write to young scholars, I will exhibit here in Roman characters, "*Zefaseés de tees thelassees.*" I must say, I admire this expression of the Greek Historian, as being no bad representation of the boiling and fermenting of agitated waters. If, however, it be faulty, the Greek only shall not bear the blame ; it may be transferred into our own tongue, the English version of these Greek words being, *The seething sea, or, the sea seething.*

A piece of advice, I meant to offer at the conclusion of the Postscript to Rule 15. but then suffered it to slip my memory, I may subjoin here, viz. That young scholars, as soon as they have learned the Latin Prosodia, do scan cadences in prose-writers with as much precision and nicety as they commonly do verses in Virgil and Horace. Nothing than this will more exactly form their ear to the genuine music of the Latin tongue : and being thus accustomed to take particular notice of the arrangement of words, the beauties of an author will become more striking to them, and themselves better qualified to imitate the same.

THE END OF THE SECOND PART.

THE
LATIN PRIMER.

PART III.

OF THE LATIN METRE.

IN this third part will be contained,
1. An account of the different kinds of feet in the Latin tongue.

2. A description, and synopsis of the many sorts of verse in that language.

In this I have much availed myself of the useful labours of Mons. Lancelot, author of the Port Royal Grammars; to whose researches, however, mine have not been confined, as his List of the Latin Verse compared with my Synopsis may shew, the former exhibiting thirty-three, the latter full sixty, of different denominations.

3. The various and beautiful mixture of Latin verse in composition.

4. A full description of the *Metra Horatiana*.

To assist the memory in distinguishing the Latin feet one from another, observe in what order the table represents them, and also the relation, or rather contrariety, which subsists in each couplet.

Thus in the first couplet, the Spondee is two long, the Pyrrhic two short; in the next, the Chorea is one long and one short, the Iambus one short and one long. A like diversity may be marked in each couplet.

The difference between the two Ionics is, that *the Great* begins *a Majori*, having the greatest quantity placed first, and is therefore surnamed *Major*; whereas *the Small Ionic* begins *a Minori*, and is therefore called *Minor*. Thus the Ionics are the reverse of each other.

Again, the Epitrits and Pæons are the reverse of one another; the Epitrits consisting of three long and one short; the Pæons of three short and one long. These are surnamed *First, Second, Third, Fourth*, as the single long or short time is in the first, second, third, or fourth syllable.

The foot, which we indifferently call *Chorea* or *Trochee*, was by Cicero and Quintilian named *Chorea* only; and the term *Trochee* was; them more properly bestowed on the *Tribrac*.

A TABLE of the different Kinds of FEET in the LATIN TONGUE.

In the Latin Tongue are nine and twenty Feet, twelve original, and seventeen compounded.

1. Twelve simple Feet, of which four are Diffyllables, eight Trisyllables.

Four Feet of two Syllables.

| | | |
|---|------------------------|--------|
| 1. { A Spondee (<i>Spondæus</i> , or <i>Spondeus</i>) | two long Syllables, as | Mufam |
| 2. { A Pyrric (<i>Pyrrhicus</i> , or <i>Pyrrichius</i>) | two short | Deus |
| 3. { A Chorce, or Trochee (<i>Choreus</i> , or <i>Trochæus</i>) | one long, one short | Magnus |
| 4. { An Iambus (<i>Iambus</i>) | one short, one long | Legunt |

Eight Feet of three Syllables.

| | | |
|---|----------------------------|----------|
| 5. { A Molossus (<i>Molossus</i>) | three long | Dixerunt |
| 6. { A Tribac (<i>Tribachys</i>) | three short | Homine |
| 7. { A Dactyl (<i>Dactylus</i>) | one long, two short | Carminē |
| 8. { An Anapest (<i>Anapæstus</i>) | two short, one long | Legerent |
| 9. { A Bacchic (<i>Bacchius</i>) | one short, two long | Legebant |
| 10. { An Antibacchic or Palimbacchic (<i>Antibacchius</i> , &c.) | two long, one short | Audire |
| 11. { A Cretic, or Amphimacer (<i>Creticus</i> , &c.) | one short between two long | Castitas |
| 12. { An Amphibrac (<i>Amphibrachys</i>) | one long between two short | Remotus |

2. Seventeen compounded Feet, of which sixteen are of four Syllables, and one of five. Of the first sixteen, four are of the same Foot doubled; four of contrary Feet; four, in which long Times predominate; and four, in which short Times predominate.

Four of the same Foot doubled.

| | | |
|--|--------------|-------------|
| 13. { A Dispondee (<i>Dispondæus</i>) | two Spondees | Incrementum |
| 14. { A Proceleusmatic (<i>Proceleusmaticus</i>) | two Pyrrhics | Hominibus |
| 15. { A Dichoree (<i>Dichoreus</i>) | two Chorcees | Comprobavit |
| 16. { A Diambus (<i>Diambus</i>) | two Iambuses | Amœnitas |

Four of contrary Feet.

| | | |
|--|-------------------------|------------|
| 17. { A great Ionic (<i>Major Ionicus</i>) | a Spondee and a Pyrrhic | Celissimus |
| 18. { A small Ionic (<i>Minor Ionicus</i>) | a Pyrrhic and a Spondee | Diomedes |
| 19. { A Choriambus (<i>Choriambus</i>) | a Chorce and Iambus | Historias |
| 20. { An Antispast (<i>Antispæstus</i>) | an Iambus and Chorce | Removere |

Four Feet, in which long Times exceed.

| | | | |
|---|-----------------------|------------|---|
| 21. { First Epitrit (<i>Epitritus Primus</i>) | an Iambus and Spondee | Voluptatis | the short first, whence its name. |
| 22. { Second Epitrit (<i>Ep. Sec.</i>) | a Chorce and Spondee | Concitari | the second syllable short. |
| 23. { Third Epitrit (<i>Ep. Tert.</i>) | a Spondee and Iambus | Communicas | third short, whence called third, &c. |
| 24. { Fourth Epitrit (<i>Ep. Quartus</i>) | a Spondee and Chorce | Expectare | fourth short, hence called <i>quartus</i> . |

Four Feet, in which long Times exceed.

| | | | |
|--|-----------------------|------------|---------------------------------------|
| 25. { First Pæon, or Pæan (<i>Pæon Primus</i>) | a Chorce and Pyrrhic | Præcipere | the long syllable in the first place. |
| 26. { Second Pæon (<i>Pæon Sec.</i>) | an Iambus and Pyrrhic | Resolveret | long syllable in the second place. |
| 27. { Third Pæon (<i>Pæon Tertius</i>) | a Pyrrhic and Chorce | Alienus | long syllable in the third place. |
| 28. { Fourth Pæon (<i>Pæon Quartus</i>) | a Pyrrhic and Iambus | Temeritas | long syllable in the fourth place. |

Another compound Foot, mentioned by Cicero and Quintilian, of five Syllables.

| | | |
|---------------------------|----------------------|--------------|
| 29. Dochimus, or Dochmius | an Iambus and Cretic | In armis fui |
|---------------------------|----------------------|--------------|

The Different Species of Latin Verse.

VERSE is a certain number of feet disposed in a regular order. It consists of a certain succession of sounds and exact number of times, falling into a prescribed cadence.

There are many sorts of verses in the Latin language; but they may all be distributed into these three classes:

1. **HEXAMETERS**, with such as have relation to them.
2. **IAMBICS**, Pure and Mixed, which are either Dimeters, Trimeters, or Tetrameters, perfect or imperfect.
3. **LYRICS**, including all that may not be referred to the two preceding classes, except those rarely used, which are miscellaneous.

I. HEXAMETERS.

AN Hexameter verse consists of six feet, of which the first four may be either Dactyls or Spondees, as they best suit the subject treated of: the fifth foot is usually a Dactyl, and the sixth a Spondee or Choree, the last syllable of a verse being common; as,

— — | — — | — — | — — | — — | — —
Illi inter sese magna vi brachia tollunt. Virg.

— — — | — — — | — — — | — — — | — — — | — — —
Quadrupedante putrem sonitu quatit ungula campum. Id.

The fifth foot may sometimes be a Spondee; and the verse is then called a Spondaic Hexameter; as,

— — — | — — — | — — — | — — — | — — — | — — —
Constitit, atque oculis Phrygia agmina circumspexit. Virg.

N. B. In spondaic verses the fourth foot ought to be a Dactyl, quickening and relieving the two Spondees at the close; and this close or Dispondee is more soft, if included in one word of four syllables. Not that trisyllables here are to be rejected; they are sometimes extremely beautiful; as,

Pro molli viola, pro purpureo Narcisso. Virg.

The last word of a Spondaic however must never be less than a trisyllable; and no Hexameter should conclude with several disyllables, as this ill-constructed one of Tibullus (l. 6.) may shew:

Semper, ut inducar, blandos offert mihi vultus.

Another great, very great defect in Hexameters, and indeed in verses of any kind, is the want of *Cæsura*, without which they can be possessed of no beauty.

The *Cæsura* in scanning cuts off the last syllable of a word, and throws it into the following foot; that is, by *Cæsura* the last syllable of a word is the first syllable of a foot; and by this it comes to pass, that the words and feet have for the most part different cadences, as they ought, and not always end together, as they do in this awkward verse,

Urbem | fortem | nuper | cepit | fortior | hostis.

The *Cæsura* should always take place before the fourth foot; and the oftener it happens, the better the verse will be; as,

Sylvestrem tenui musam meditaris avena. Virg.

in which there are three *Cæsuras*. In the following there are four, all that can be:

Ille latus niveum molli fultus hyacintho. Virg.

This *Cæsura* has the privilege of lengthening a syllable that is short, whether by nature or position; as in the verse above, *fultus hyacintho*; and

Pectoribus incians. Virg.

Omnia vincit amor, et nos, &c. Id.

Dona debinc auro gravia sectoque elephanto. Id.

Thus

Thus the conjunction *que* is sometimes used long, as,

Liminaque laurusque Dei, &c. *Virg.*

where *que* being an enclitic is regarded as a part of the preceding word; as Servius says, *Particula, quæ sui substantiam non habet, membrum putatur superioris orationis; quod si est, 'Liminaque' quasi una pars orationis est.* But this privilege is not to be used often.

PENTAMETERS, &c.

To the class of Hexameters belong Pentameters, and six other smaller verses, as being parts of an Hexameter.

PENTAMETER.

This verse, also called *Elegiac*, because used in elegy, consists of five feet; of which the first and second may be either Dactyls or Spondees, the third a Spondee generally, though sometimes an Iambus under the condition of *Cæsura*, the two last always Anapests; as,

— uol — — — — — uol — — — — —
Non bene cælestes impia dextra colit. *Orv.*

— uol — — — — — uol — — — — —
Qui dederit primus oscula, victor erit. *Id.*

Some scan this verse by two Penthemimers, each consisting of two feet and a *cæsura* or single syllable; as,

— uol — — — — — uol — — — — —
Non bene cælestes impia dextra colit.

In good Pentameters there is ever a *cæsura* after the second foot; of course there must be no *æthlipsis* or *synalepha* after the second foot, because then the *cæsura* would be destroyed.

The most graceful cadence in this verse is a disyllable; next to that a word, not of three, but of four syllables; and least of all a monosyllable, unless it be absorbed by one of the *synalephas*; as,

Invitis oculis litera lecta tua est. *Orv.*

We must avoid rhyming in this and every other sort of Latin verse. The following verse of Ovid is spoiled by a rhyme :

Quærebant flavos per nemus omne faves.

And it is this which spoils the dignity of many hymns in the Roman service ; as in these two :

1.

*Nobis datus, nobis natus
Ex intacta Virgine,
Et in mundo conversatus,
Sparsa verbi semine,
Sui moras incolatus
Miro clausit ordine.*

2.

*Genitori, Genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio :
Procedenti ab utroque
Compar sit laudatio.*

Such strains are not worthy of St. Cecilia's organ, much less of those divine truths and sublime mysteries of which they treat.

Six other smaller Verses, Parts of an Hexameter.

OF these six, three form the beginning, and three the latter part of an Hexameter.

I. AN ARCHILOCHIAN PENTHEMIMER.

This has its name from Archilochus its author ; and is composed of two Dactyls and a Cæsura, being therefore also called a Dactylic Penthemimer ; as,

— ∪ ∪ | — ∪ ∪ |
Pulvis et umbra sumus. Hor. 4. 7.

2. AN

2. AN ALCMANIC DACTYLIC TRIMETER, HYPER- CATALECTIC.

This was first used by Alcman, a Greek poet, and consists of three Dactyls and (therefore stiled *Hypercat.*) a Cæfura; as,

— ∪ ∪ | — ∪ ∪ | — ∪ ∪ |
Munera lætitiæque Dei. Virg. *Æn.* 1.

— ∪ ∪ | — ∪ ∪ | — ∪ ∪ |
Infabricata fugæ studio. Id. *Æn.* 4.

3. AN ALCMANIC DACTYLIC TETRAMETER, OR TETRAPODIA.

This contains the four first feet of an Hexameter, the last being always a Dactyl; as,

— ∪ ∪ | — ∪ ∪ | — | — ∪ ∪
Solvitur acris hyems grata vice. Hor. 1. 4.

4. A PHALISCUS OR ARCHILOCHIAN HEROIC OR SPONDAIC TETRAMETER.

This contains the four last feet of an Hexameter; for here the last must be a Spondee; and therefore it should not be called, as by some it is, Dactylic, but Spondaic; as,

— ∪ ∪ | — ∪ ∪ | — ∪ ∪ | —
Carmine perpetuo celebrare. Hor. 1. 7.

5. A PHERECRATIAN TRIMETER, OR TRIPODIA.

This, invented by Pherecrates of Athens, contains the three last feet of an Hexameter; the last of course, and properly the first, being a Spondee; as,

— — | — ∪ ∪ | —
Quamvis Pontica pinus. Hor. 1. 14.

Catullus sometimes makes the first a Chorce; as,

— ∪ | — ∪ ∪ | —
Hymen o Hymenæe. 59.

and Boethius an Anapest; as,

∪ ∪ | — ∪ ∪ | —
Simili surgit ab ortu.

But Catullus forms this Trimeter, not only with a
G 5 Chorce

Choree in the first place, but a Dactyl likewise in the last, which writers on this subject seem to have taken no account of; as,

— — — — —
Collis o Heliconii

— — — — —
Cultor, Uranice genus. 59.

6. AN ADONIC, DIPODIA.

Adon, a young Cyprian prince, gave name to this, which consists of a Dactyl and Spondee; as,

Risit Apollo. Hor. l. 10.

Boethius has many of them successively:

Gaudia pelle;

Pelle timorem:

Spemque fugato;

Nec dolor adfit.

Nubila mens est,

Vinctaque frænis,

Hæc ubi regnant: L. 1. de Con. Phil.

II. IAMBIC VERSE.

IAMBIC Verse is so called, because the foot Iambus predominates therein. Of this kind there are two species, one distinguished by the quality, the other by the quantity of the feet.

I. Iambics distinguished by the Quality of the Feet.

As to the quality of their feet, Iambic Verses are either *Pure*, that is, composed wholly of Iambuses; or *Mixed*, that is, having certain other feet intermingled.

Originally this verse consisted entirely of Iambuses; as,

— — — — —
Suis et ipsa Roma viribus ruit. Hor. Epod. 16.

1. Afterwards

1. Afterwards, to make it more grave, Spondees were put in the odd (1. 3. 5.) places; as,

1. 3. 5.

— —|—|— —|—|—|—
Pars sanitatis velle sanari fuit. Sen.

which in fact amounts to exactly three Third Epitrits;

— —|—|— —|—|—|—
Pars sanitatis velle sanari fuit.

2. Then again the odd places had indifferently Spondees or Iambuses; except that in the fifth or last but one was always a Spondee, to make the cadence more majestic; as,

— —|—|— —|—|—|—
Amor timere neminem verus potest. Sen.

3. Thirdly, the Tribrac having the same time as an Iambus, (for two short times are equal to one long) was used instead of an Iambus in the even places, except the sixth or last, where (unless the verse was a Scazon, of which hereafter) the Iambus is retained. And,

4. Fourthly, the Anapest and the Dactyl, having the same time as the Spondee, found admittance into the odd places; so that we meet with Iambic verses having only one Iambus in them; as,

— —|—|— —|—|—|—
Prohibere ratio nulla periturum potest. Sen.

— —|—|— —|—|—|—
Qui statuit aliquid, parte inaudita altera,

— —|—|— —|—|—|—
Æquum licet statuerit, haud æquus fuit. Id.

— —|—|— —|—|—|—
Dominare tumidus; spiritus altos gere:

— —|—|— —|—|—|—
Sequitur superbos ultor a tergo Deus. Id.

5. Fifthly, the comic poets went further still. Every where, but in the last place, which, except Scazons, is for ever occupied by an Iambus, they put all the feet, which were before reserved to the odd places, namely, the Spondee, Anapest, and Dactyl, and also the Cretic, Amphibrac, Proceleusmatic, and Bacchic; all which, together with the Tribrac and Iambus, they used in any place, even and odd, except the last, which had always an Iambus; as,

— —|—|— —|—|—|— —|—|— —|—|—
Quid est? Isne tibi videtur? Dixi equidem, ubi mihi ostendisti ilico. Ter.

— —|—|—
disti ilico. Ter.

— — | — — | — — | — — | — — | — — |
Virtute ambire oportet, non favitoribus;

— — | — — | — — | — — | — — | — — |
Sat habet favitorum semper, qui recte facit. Plaut.

— — | — — | — — | — — | — — | — — |
Homo sum, humani nihil a me alienum puto. Ter.

See the use of the other feet exemplified in Terence.

Almost all Phædrus's fables are in this kind of verse; as,

— — | — — | — — | — — | — — | — — |
Amittit merito proprium, qui alienum appetit.

— — | — — | — — | — — | — — | — — |
Facit parentes bonitas, non necessitas.

In such verses as a Tribrac or a Proceleusmatic may follow a Dactyl, and precede an Anapest, we must thus account for a multiplicity of short syllables, perhaps so many as eight, all contiguous, if such and such feet chance so to concur.

SCAZON, OR CLAUDICANT IAMBICS.

6. This is a sixth sort of Mixed Iambic, called Scazon or Lame, because the cadence is here inverted, and maimed as it were, an Iambus being put in the fifth place instead of a Spondee, and a Spondee in the sixth instead of an Iambus; as,

— — | — — | — — | — — | — — | — — |
Sed non videmus manticæ quod in tergo est. Catul.

II. Iambics distinguished by the Quantity or Number of their Feet.

Of these there are three sorts (to say nothing of Monometers here) namely,

1. DIMETERS, consisting of four feet, or two measures; for one measure Iambic contains two feet, though an Heroic measure has only one.

2. TRIMETERS.

2. TRIMETERS, of three measures, or six feet, therefore called also Senarii.

3. TETRAMETERS, of four measures, or eight feet, and therefore called also Quadrati, and Octonarii.

I. DIMETERS.

- -| -| - -| -|
Fortuna non mutat genus. Hor.

But their best cadence is a trisyllable, as in most of the lines of this beautiful Morning Hymn.

- -| -| -| -|
*Iam lucis orto fidere,
 Deum precemur supplices,
 Ut in diurnis actibus
 Nos servet a nocentibus.
 Linguam refrænans temperet,
 Ne litis horror insonet.
 Visum fovenda contegat,
 Ne vanitates hauriat.
 Sint pura cordis intima;
 Absistat et recordia.
 Carnis terat superbiam
 Potius cibique parcitas:
 Ut cum dies abscesserit,
 Noctemque fors reduxerit,
 Mundi per abstinentiam
 Ipsi canamus gloriam.
 Deo Patri sit gloria,
 Ejusque soli Filio,
 Cum Spiritu Paraclito,
 Nunc, et per omne seculum. Brev. Rom.*

2. TRIMETERS, OR SENARII.

This is the Iambic used most in tragedy, its best cadence a dissyllable; as,

- -| -| -| -| -| -|
*Quicumque regno fudit, et magna potens
 Dominatur aula, nec leves metuit deos. Sen.*

In this metre is composed the following Hymn for the Conversion of St. Paul, in the Romish service.

Egregie

*Egregie Doëtor, Paule, mores instrue,
Et noſtra tecum peëtorâ in cælum trabe,
Velata dum meridiem cernat Fides,
Et ſolis inſtar, ſola regnet Charitas.
Sit Trinitati ſempiterna gloria,
Honor, poteſtas, atque jubilatio,
In unitate quæ gubernat omnia,
Per univerſa æternitatis ſecula.*

We must regard this as an Ode, spoken rather of the Apostle than to him.

3. TETRAMTERS, OR QUADRATI, &c.

These are used only by comic poets; and they abound with them.

Pecuniam in loco negligere, maximū interdum est lucrum.

Ter.

Servire amanti, miseria est; præsertim qui, quod amat,
 caret. Plaut.

Of Iambics, as perfect or imperfect. *

Here is another distinction to be observed in Iambic verses, which are either perfect or imperfect: and from hence arise certain metrographical terms, which the learner must be made acquainted with.

When a verse is perfect in all its parts, being neither defective nor redundant, it is called ACATALECTIC, i. e. *not stopping short*; such as those we have already seen exemplified.

When a verse is defective of one syllable in the first foot, it is **ACEPHALOUS**, i. e. *headless*.

When it wants one syllable at the end, it is CATALECTIC, i.e. *balting*, or *flapping too soon*.

When it wants a whole foot, it is BRACHYCATALECTIC.

When

When a verse is redundant, having more than the stated measure, it is then called **HYPERCATALECTIC**, or **HYPER-METER**.

1. Imperfect Dimeters.

I. ACEPHALOUS.

— *Truditur dies die.* Hor. 2. 18.

2. CATALECTIC.

♪ - | ♪ - | ♪ - | ♪ -
Ades, Pater Supreme, —
 - - | ♪ - | ♪ - |
Quem nemo vidit unquam. Ind.

These have always an Iambus before the last syllable, and are called *Anacreontics*, from Anacreon, who used them.

3. BRACHYCATALECTIC.

-- 1 -- 1 --
*Vitam præſta puram
 Iter para tutum,
 Ut ſpectantes Jeſum,
 Semper collætémur.
 Sit laus Deo Patri,
 Summo Chriſto decus,
 Spiritui Sancto,
 Tribus honor unus. Libell. Prec.*

4. HYPERCATALECTIC.

- - | 0. 2 | - - | 0 - |
Ludumque fortunæ gravesque. Hor. 2. 1.

2. Imperfect Trimeters.

There is but one sort of Imperfect Trimeter, and that is *Catalectic*, having always an Iambus before the last syllable; as,

—|— —|— —|—|—|—|—|—
Novæque pergunt interire lunæ. Hor. 2. 18.

3. Imperfect Tetrameters.

There are two sorts, viz. *Acephalous* and *Catalectic*. Of the first is this Hymn on the death of Christ.

1. ACEPHALOUS.

—|— —|— —|—|—|—|—|—|—|—|—
*Pange, lingua, gloriosi lauream certaminis,
 Et super Crucis trophæo dic triumphum nobilem:
 Qualiter Redemptor orbis immolatus vicerit.
 De parentis proteplasti fraude Factor condolens,
 Quando pomi noxialis in necem morsu ruit;
 Ipse lignum tunc notavit, damna ligni ut solveret.
 Hec opus nostræ salutis ordo depoposcerat;
 Multiformis proditoris ars ut artem falleret;
 Et medelam ferret inde, hostis unde læserat.
 Quando venit ergo sacri plenitudo temporis,
 Missus est ab arce Patris Nectus, orbis Conditor;
 Atque vntre virginali carne amictus prodiit.
 Vag't Infans inter arcta cond'tus præsepia;
 Membra pannis involuta Virgo Mater alligat:
 Et Dei manus pedesque sivieta cingit fascia.
 Sempiterna sit Beatæ Trinitati gloria;
 Æqua Patri, Filioque: Par decus Paraclito:
 Unius Trinique nomen laudet universitas. Brev. Rom.*
 This kind of verse is *asynartetos*, as they say, that is, capable of being divided into two, the first a Trochaic Dimeter,

meter, the other an Iambic Dim. Aceph. and so it is written in the Breviary, each strophè containing six verses; thus,

- ˘ | - ˘ | - ˘ | -
Pange, lingua, gloriosi
 - | ˘ - | - | ˘
Lauream certaminis,
Et super Crucis trophæo,
Dic triumphum nobilem :
Qaliter Redemptor orbis
Immolatus vicerit, &c.

The author of this was probably St. Ambrose, or St. Austin, contemporaries in the fourth century: and though it is quoted here from the Roman Breviary, yet this and those before, especially the Morning Hymn, written, I believe, by St. Ambrose, the author of many hymns in that metre, are too beautiful to need either excuse or commendation.

2. CATALECTIC TETRAM.

˘ - | ˘ - | ˘ - | ˘ - | ˘ - | ˘ - |
Remitte pallium mihi meum quod involasti. Catul. 23.

Such verses are also distinguished by the name of *Hippodactylæ*, from the Greek poet Hipponax, who used them, and *Septenarii*, from the seven whole feet in them. This before us is a pure Iambic, without necessity however, so that the foot before the last syllable be an Iambus. It is also Asynartetos, containing a Dim. Acat. and a Dim. Cat.

TROCHAICS.

THE author of the Port Royal Grammars (Mons. Lancelot) allows not, that there any Trochaic verses properly so called. He says they are Acephalous Iambics; and that some grammarians, never imputing the defect we have just now spoken of, to the beginning of a verse, but always to the end, call such verses Trochaics, because after their way of scanning, they form Trochees or Chorees, and not Iambuses. Thus the Acephalous Iambic Dimeter,

ter, *Truditur dies die* for instance, when scanned by Trochees, takes the name of

Euripideus Trochaicus Dim. Cat.

- u | - u | - u |
Truditur dies die. Her.

and the Acephalous Iamb. Tetrameter, as *Pange, lingua,* &c. when scanned by Trochees, as it may, is called,

Trochaicus Tetram. Cat. Asynart.

- u | - u | - u | - u | - u | - u |
Pange, lingua, gloriosi lauream certaminis.

The first part of which is a Trochaic Dim. Acat.

- u | - u | - u |
Pange, lingua, gloriosi. Terence is full of mixed Trochaic Tetrameters, Catalectic, and has three Acat.

There are no Trochaic Trimeters of this kind, because there are no Acephalous Iambic Trimeters; and yet, though this may militate with Mons. Lancelot's opinion, he notwithstanding was deceived; for there are *Trochaic Verses*. Pure and Mixed, properly so called. The Heptameter Archilochian (of which this is an example, *Servitur acris hyems grata vice—Veris et Favoni*) is *Asynartetus*, i. e. capable of being divided into two, of which the latter, composed entirely of Trochees, is by an impure name called an

Ithyphallic Trochaic Dim. Catalectic.

- u | - u | -
Veris et Favoni. Hor. 1. 4.

- u | - u | -
Imminente Luna. Ibid.

Here are two Iambuses certainly; but if you scan this verse by Iambuses, it will be altogether mutilated.

In Catullus we find two sorts of Mixed Trochaics, both Dimeters, the one consisting of a Trochee, a Dactyl, and two Trochees, the other of a Spondee, a Dactyl, and two Trochees, both in the Epithalamium of Julia and Manlius.

Flammicum

— — — — —
Flammeum video venire.

— — — — —
Unguentate glabris marite.

Vid. Hendec. Phaleu. &c. other sorts of Mixed Trochaics. See also "Verses seldom used."

III. LYRIC VERSE,

WITH SUCH AS HAVE RELATION THERETO.

THIS class, under which are comprehended all verses, except those seldom used, not referred to the two classes preceding, may itself be subdivided into three species more, namely, **CHORIAMBICS**, **HENDECASYLLABICS**, **ANAPESTICS**.

CHORIAMBICS.

These take their general name from the foot Choriambus, by which they are partly measured.

There are six sorts of Choriambic Verses.

1. *A Glyconic*, so called from Glycon. This consists of a Spondee, Choriambus and Iambus; as,

— — — — —
Sic te Diva potens Cypri. Hor. 1. 3.

2. *An Asclepiad*, invented by Asclepias, contains a Spondee, two Choriambuses, and an Iambus; as,

— — — — —
Mæcenatavis edite regibus. Hor. 1. 1.

3. *An Alcaic Choriambic Pentameter*, so called from Alcæus, has in it a Spondee, three Choriambuses, and an Iambus; as,

— — — — —
Seu plures hyemes, seu tribuit Jupiter ultimam. Hor. 1. 11.

4. *An*

4. *An Alcmanic Choriambic*, so named from Alcman, contains a Spondee, two Choriambuses, and a Cæfura; in the Cæfura only different from the Asclepiad; as,

— — | — — — — | — — — — |
Hæc quàm præcipiti mersa profundo. Boeth.

5. *An Aristophanian Choriambic*, so called from Aristophanes, contains one Choriambus and a Bacchic; as,

— — — — | — — — —
Lydia, dic per omnes. Hor. l. 8.

Baxter, one of Horace's best editors, calls this verse an *Anacreontic Dimeter Heptasyllabic*, as having been used by Anacreon, and containing two feet in seven syllables. It is also called Alcaic.

6. *An Alcaic Choriambic Tetrameter*, consists of the Second Epitrit, two Choriambuses, and a Bacchic; as,

— — — — | — — — — | — — — — | — — — —
Te Deos oro, Sybarin cur properes amando. Hor. l. 8.

HENDECASYLLABICS.

THESE verses have their general name from the number of their syllables, viz. Eleven; in counting which, however, two syllables united by synalepha go for one.

Hendecasyllabics are of four sorts, namely, PHALEUCIAN, SAPPHIC, GREAT ALCAIC, SMALL ALCAIC.

PHALEUCIAN.

This, so called from Phalæcus, a Grecian bard, much used by Catullus, who excels in it, and well adapted to epigram, contains five feet, of which, according to Catullus, the first is either a Spondee, Iambus, or Choree, the next a Dactyl, and then three Chorees; so that in fact we have here another sort of mixed Trochaic; as,

— — | — — — — | — — — — | — — — — | — — — —
Ni te plus oculis meis amarem. Catul. 14.

SAPPHIC.

SAPPHIC.

This was invented by the Greek poetess Sappho, and contains five feet, a Choree, a Spondee, a Dactyl, and two Chorees, a fourth sort of mixed Trochaic; as,

— ∪ | — — | — ∪ ∪ | — ∪ | —
Crescit indulgens sibi dirus hydrops. Hor. 2. 2.

GREAT ALCAIC.

This, whose author was Alcæus, is composed of an Iambic Penthemimer and two Dactyls (now an Iambic Penthemimer consists either of two Iambuses and a Cæsure, or of a Spondee, Iambus and Cæsure) as,

∪ — | — ∪ | — | — ∪ ∪ | — ∪
Vides, ut alta stet nive candidum. Hor. 1. 9.

— — | ∪ — | — | — ∪ ∪ | — ∪ ∪
Quid sit futurum cras, fuge querere. Id. ib.

SMALL ALCAIC.

This from Pindar is called also a *Pindaric Dactylic Tetrameter*, and is properly a Decasyllabic, having but ten syllables, comprised in two Dactyls and two Chorees, and therefore (since verses are rightly denominated from their cadence) a fifth sort of mixed Trochaic; as,

— ∪ ∪ | — ∪ ∪ | — ∪ | —
Enceladus jaculator audax. Hor. 3. 4.

ANAPÆSTICS.

THIS, as we have said, is the third species of Lyric Verse.

It consisted at first of four Anapæsts. Afterwards Dactyls and Spondees were used instead of Anapæsts; in-
 so-much, that this verse, notwithstanding its name, might not perhaps have an Anapæst in it.

Quanti

- - | - - | - - | u u
Quanti casus humana rotant !

u u - | - - | - - | u u
Minus in parvis fortuna furit :

u - | u u - | u u - | u u
Leviusque ferit leviora Deus. Sen.

Some have only two feet; as those of Seneca on the death of Claudius :

- - | u u -
*Deflete virum,
 Quo non alius
 Potuit citius
 Discere causas,
 Unâ tantum
 Parte auditâ
 Sæpe et neutrâ.*

MISCELLANEOUS.

BESIDES all the foregoing, there are seventeen other sorts of verse, which do but seldom occur; and I have therefore here detached them from the rest, that being thus situated they might here at least draw due attention.

1. *An Archilochian Heptameter*, composed of the first four feet of an Hexameter (whereof the fourth must be a Dactyl) and three Chórees; as,

- u u | - u u | - - | u u | - u | - u | -
Solvitur acris hyems grata vice Veris et Favæni. Hor. 1. 4.

This verse, as we have already said, is by a Greek term stiled *Asynartetos*, i. e. not so strictly one, but that it may be divided into two smaller ones. We shall soon see others of the same capacity. The two, into which this Heptameter may be dissolved, are, *an Alcmanic Dactylic Tetrameter*, described in the first class, and a *Trochaic Dimeter, Brachycatalectic*, which likewise has been described: thus,

Solvitur

- u u | - u u | - - | - u
Solvitur acris hyems grata vice

- u | - u | -
Veris et Favoni.

2. An Archilochian Iambic contains two Iambuses, a Cæ-
sura, and three Chorees; and it is in fact a sixth sort of
mixed Trochaic, if we regard its cadence; as,

u - | u - | - | - u | - u | -
Trabuntque fidas machinæ carinas. Hor. 1. 4.

This may be scanned like an Iambic Trim. Cat. and
differs from that only herein, that whereas the third foot
of the Iambic may be either a Spondee or an Iambus, in
this of Archilochus the third must be a Spondee, that the
Cæsura may be really long, and not *prolonga*; as,

u - | u - | - - - | u - | u - | - - -
Trabuntque fidas machinæ carinas.

3. Elegiambic Archilochian (first sort) *Asynartetos*; as,

- u u | - u u | - u - | u - | - - | u
Scribere versiculos amore perculsum gravi. Hor. Ep. 11.

4. Elegiambic Archilochian (second sort) *Asynart.* as,

- - | u - | - - | u - | - u u | - u u |
Invidete mortalis, Dea nate puer Thetide. Hor. Ep. 13.

These are exactly the reverse of each other; the first
being composed of an Archilochian Dactylic Penthemimer,
and an Iambic Dimeter, of which the first may be a
Spondee or Iambus; and the second containing an Iam-
bic Dimeter and an Archilochian Dactylic Penthemimer;
thus,

3. Scribere versiculos
- u u | - u u |
u - | u - | - - | T u
Amore perculsum gravi.

4. Invidete mortalis, Dea
- - | u - | - - | u
- u u | - u u |
Nate puer Thetide.

5. Ionicus a Minori Trim. Cat. consists of two Small
Ionics and an Anapest; as,

u u - - | u u - - | u u
Animari metuentes patræ. Hor. 3. 12.

6 Ionicus

6. *Ionicus a Minori Trim. Acat.* contains three entire Small Ionics; as,

Miserarum est neque amori dare ludum. Hor. 3. 12.

7. *Ionicus a Minori Tetram. Assyn.* contains four Small Ionics; as,

Studium aufert, Neobule, Liparæi nitor Hebri. Hor. 3. 12.

The two verses here by dissolution are the first of the three Ionics and an Adonic; thus,

Studium aufert, Neobule, Liparæ-
i nitor Hebri.

See this Ode in Cruquius's Horace.

8. An Iambic Monometer, Aceph. as,

Occidi. Ter. Eun. 2. 3.

The same may be measured as a Trochaic Monometer, Cat.

Occidi.

9. An Iambic Monometer, Acat. as,

Quid illud est? Ter. Andr. 1. 5.

10. A Trochaic Monom. Hypercat. as,

Hominem. Sta illico. Hem! Ter. Phorm. 1. 4.

11. An Anapestic Dipodia, Hypercat. as,

Ad te ibam. Quidnam est? Ter. Andr. 3. 4.

12. An Anapestic Tripodia, or An Anapestic Tetrapodia Brachycat. as,

Dicam, non edepol scio. Ter. Hec. 4. 1.

We have seen already, how Anapestic verses were so called, though not an Anapest in them.

13. An Iambic Trimeter, Hypermeter by a whole foot; as,

In

$\bar{\text{In}} \text{ } \bar{\text{ju}}\text{ } \bar{\text{s}}\text{ } ! \text{ } \bar{\text{E}}\text{ } \bar{\text{n}}\text{ } \bar{\text{i}}\text{ } \bar{\text{m}}\text{ } \bar{\text{v}}\text{ } \bar{\text{e}}\text{ } \bar{\text{r}}\text{ } \bar{\text{o}}\text{ } ; \text{ } \bar{\text{s}}\text{ } \bar{\text{i}}\text{ } \text{ } \bar{\text{p}}\text{ } \bar{\text{o}}\text{ } \bar{\text{r}}\text{ } \bar{\text{o}}\text{ } \text{ } \bar{\text{e}}\text{ } \bar{\text{s}}\text{ } \bar{\text{s}}\text{ } \bar{\text{e}}\text{ } \bar{\text{o}}\text{ } \bar{\text{d}}\text{ } \bar{\text{i}}\text{ } \bar{\text{o}}\text{ } \bar{\text{s}}\text{ } \bar{\text{i}}\text{ } \text{ } \bar{\text{p}}\text{ } \bar{\text{e}}\text{ } \bar{\text{r}}\text{ } \bar{\text{g}}\text{ } \bar{\text{i}}\text{ } \bar{\text{t}}\text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } .$

Ter. Phorm. 5. 8.

This is no Iambic Tetrameter Acat. to be thus scanned,

$\bar{\text{In}} \text{ } \bar{\text{ju}}\text{ } \bar{\text{s}}\text{ } ! \text{ } \bar{\text{E}}\text{ } \bar{\text{n}}\text{ } \bar{\text{i}}\text{ } \bar{\text{m}}\text{ } \bar{\text{v}}\text{ } \bar{\text{e}}\text{ } \bar{\text{r}}\text{ } \bar{\text{o}}\text{ } ; \text{ } \bar{\text{s}}\text{ } \bar{\text{i}}\text{ } \text{ } \bar{\text{p}}\text{ } \bar{\text{o}}\text{ } \bar{\text{r}}\text{ } \bar{\text{o}}\text{ } \text{ } \bar{\text{e}}\text{ } \bar{\text{s}}\text{ } \bar{\text{s}}\text{ } \bar{\text{e}}\text{ } \bar{\text{o}}\text{ } \bar{\text{d}}\text{ } \bar{\text{i}}\text{ } \bar{\text{o}}\text{ } \bar{\text{s}}\text{ } \bar{\text{i}}\text{ } \text{ } \bar{\text{p}}\text{ } \bar{\text{e}}\text{ } \bar{\text{r}}\text{ } \bar{\text{g}}\text{ } \bar{\text{i}}\text{ } \bar{\text{t}}\text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } .$

for we should have in one verse then both a Trochee and an Iambus; which may not be, according to the old rule to be observed throughout Terence. *Iambici Trochæum non ferunt, neque Pyrrhichium nisi loco ultimo: ut Trochaici neque Iambum, neque Pyrrhichium.*

This same verse, however, may, according to the true measure, be termed *Iamb. Tetram. Brachycat.* which would be no less rare. But I call it rather a *Trimeter*, because every other verse in this long scene is a *Trimeter*.

14. An Iambic Tetrameter, Hypercat. as,

1. $\bar{\text{D}}\text{ } \bar{\text{i}}\text{ } \text{ } \bar{\text{t}}\text{ } \text{ } \bar{\text{e}}\text{ } \text{ } \bar{\text{e}}\text{ } \bar{\text{r}}\text{ } \bar{\text{a}}\text{ } \bar{\text{d}}\text{ } \bar{\text{i}}\text{ } \bar{\text{c}}\text{ } \bar{\text{e}}\text{ } \bar{\text{n}}\text{ } \bar{\text{t}}\text{ } , \text{ } \bar{\text{S}}\text{ } \bar{\text{y}}\text{ } \bar{\text{r}}\text{ } \bar{\text{e}}\text{ } , \text{ } \bar{\text{q}}\text{ } \bar{\text{u}}\text{ } \bar{\text{i}}\text{ } \text{ } \bar{\text{m}}\text{ } \text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } \bar{\text{t}}\text{ } \bar{\text{i}}\text{ } \bar{\text{n}}\text{ } \bar{\text{c}}\text{ } \text{ } \bar{\text{e}}\text{ } \bar{\text{x}}\text{ } \bar{\text{t}}\text{ } \bar{\text{r}}\text{ } \bar{\text{u}}\text{ } \bar{\text{d}}\text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } . \text{ } \bar{\text{A}}\text{ } \bar{\text{t}}\text{ } \text{ } \bar{\text{t}}\text{ } \bar{\text{u}}\text{ } \text{ } \bar{\text{p}}\text{ } \bar{\text{o}}\text{ } \bar{\text{l}}\text{ } \text{ } \bar{\text{t}}\text{ } \bar{\text{i}}\text{ } \bar{\text{b}}\text{ } \bar{\text{i}}\text{ } \text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } \bar{\text{t}}\text{ } \bar{\text{a}}\text{ } \bar{\text{s}}\text{ } . \text{ } \text{Ter. Heaut. 3. 3.}$

2. $\bar{\text{Q}}\text{ } \bar{\text{u}}\text{ } \bar{\text{i}}\text{ } \bar{\text{d}}\text{ } \text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } \bar{\text{t}}\text{ } \bar{\text{u}}\text{ } \bar{\text{c}}\text{ } \text{ } \bar{\text{e}}\text{ } \bar{\text{s}}\text{ } ? \text{ } \bar{\text{R}}\text{ } \bar{\text{o}}\text{ } \bar{\text{g}}\text{ } \bar{\text{i}}\text{ } \bar{\text{t}}\text{ } \bar{\text{a}}\text{ } \bar{\text{s}}\text{ } , \text{ } \bar{\text{q}}\text{ } \bar{\text{u}}\text{ } \bar{\text{i}}\text{ } \text{ } \bar{\text{t}}\text{ } \bar{\text{a}}\text{ } \bar{\text{m}}\text{ } \text{ } \bar{\text{a}}\text{ } \bar{\text{u}}\text{ } \bar{\text{d}}\text{ } \bar{\text{a}}\text{ } \bar{\text{c}}\text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } \bar{\text{f}}\text{ } \bar{\text{a}}\text{ } \bar{\text{c}}\text{ } \bar{\text{i}}\text{ } \bar{\text{n}}\text{ } \bar{\text{o}}\text{ } \bar{\text{r}}\text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } ? \text{ } \text{Ter. Phorm. 1. 3.}$

3. $\bar{\text{E}}\text{ } \bar{\text{j}}\text{ } \bar{\text{u}}\text{ } \text{ } \bar{\text{m}}\text{ } \bar{\text{e}}\text{ } \text{ } \bar{\text{m}}\text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } \bar{\text{e}}\text{ } \bar{\text{r}}\text{ } \bar{\text{e}}\text{ } \bar{\text{t}}\text{ } : \text{ } \bar{\text{e}}\text{ } \bar{\text{i}}\text{ } \text{ } \bar{\text{n}}\text{ } \bar{\text{u}}\text{ } \bar{\text{n}}\text{ } \bar{\text{c}}\text{ } \text{ } \bar{\text{t}}\text{ } \bar{\text{i}}\text{ } \bar{\text{m}}\text{ } \bar{\text{e}}\text{ } \bar{\text{o}}\text{ } : \text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } \text{ } \bar{\text{n}}\text{ } \bar{\text{u}}\text{ } \bar{\text{n}}\text{ } \bar{\text{c}}\text{ } \text{ } \bar{\text{m}}\text{ } \bar{\text{e}}\text{ } \text{ } \bar{\text{r}}\text{ } \bar{\text{e}}\text{ } \bar{\text{i}}\text{ } \bar{\text{n}}\text{ } \bar{\text{e}}\text{ } \bar{\text{t}}\text{ } : \text{ } \text{ } \bar{\text{n}}\text{ } \bar{\text{a}}\text{ } \bar{\text{m}}\text{ } \text{ } \bar{\text{a}}\text{ } \bar{\text{b}}\text{ } \bar{\text{s}}\text{ } \bar{\text{q}}\text{ } \bar{\text{u}}\text{ } \bar{\text{e}}\text{ } \bar{\text{e}}\text{ } \bar{\text{o}}\text{ } \text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } \bar{\text{e}}\text{ } \bar{\text{t}}\text{ } . \text{ } \text{Id. ib id 14.}$

15. A Trochaic Tetrameter Acat. as,

1. $\bar{\text{M}}\text{ } \bar{\text{e}}\text{ } \bar{\text{m}}\text{ } \bar{\text{i}}\text{ } \bar{\text{n}}\text{ } \bar{\text{i}}\text{ } \bar{\text{s}}\text{ } \bar{\text{t}}\text{ } \bar{\text{i}}\text{ } \bar{\text{n}}\text{ } \text{ } \bar{\text{m}}\text{ } \text{ } \bar{\text{e}}\text{ } \bar{\text{s}}\text{ } \bar{\text{s}}\text{ } \bar{\text{e}}\text{ } \text{ } \bar{\text{g}}\text{ } \bar{\text{r}}\text{ } \bar{\text{a}}\text{ } \bar{\text{v}}\text{ } \bar{\text{i}}\text{ } \bar{\text{d}}\text{ } \bar{\text{a}}\text{ } \bar{\text{m}}\text{ } , \text{ } \bar{\text{e}}\text{ } \bar{\text{t}}\text{ } \text{ } \bar{\text{m}}\text{ } \bar{\text{i}}\text{ } \bar{\text{b}}\text{ } \bar{\text{i}}\text{ } \text{ } \bar{\text{t}}\text{ } \bar{\text{e}}\text{ } \text{ } \bar{\text{m}}\text{ } \bar{\text{a}}\text{ } \bar{\text{g}}\text{ } \bar{\text{n}}\text{ } \bar{\text{o}}\text{ } \bar{\text{p}}\text{ } \bar{\text{e}}\text{ } \bar{\text{r}}\text{ } \bar{\text{e}}\text{ } \text{ } \bar{\text{i}}\text{ } \bar{\text{n}}\text{ } \bar{\text{t}}\text{ } \bar{\text{e}}\text{ } \bar{\text{r}}\text{ } \bar{\text{m}}\text{ } \bar{\text{i}}\text{ } \bar{\text{n}}\text{ } \bar{\text{a}}\text{ } \bar{\text{t}}\text{ } \bar{\text{u}}\text{ } \bar{\text{m}}\text{ } . \text{ } \text{Ter. Heaut. 4. 1.}$

2. $\bar{\text{N}}\text{ } \bar{\text{o}}\text{ } \bar{\text{v}}\text{ } \bar{\text{i}}\text{ } \text{ } \bar{\text{e}}\text{ } \bar{\text{g}}\text{ } \bar{\text{o}}\text{ } \text{ } \bar{\text{v}}\text{ } \bar{\text{e}}\text{ } \bar{\text{s}}\text{ } \bar{\text{t}}\text{ } \bar{\text{r}}\text{ } \bar{\text{a}}\text{ } \text{ } \bar{\text{h}}\bar{\text{æ}}\text{ } \bar{\text{c}}\text{ } , \text{ } \bar{\text{N}}\text{ } \bar{\text{o}}\text{ } \bar{\text{l}}\text{ } \bar{\text{l}}\text{ } \bar{\text{e}}\text{ } \bar{\text{m}}\text{ } \text{ } \bar{\text{f}}\text{ } \bar{\text{a}}\text{ } \bar{\text{c}}\text{ } \bar{\text{t}}\text{ } \bar{\text{u}}\text{ } \bar{\text{m}}\text{ } , \text{ } \bar{\text{j}}\text{ } \bar{\text{u}}\text{ } \bar{\text{s}}\text{ } \bar{\text{j}}\text{ } \bar{\text{u}}\text{ } \bar{\text{r}}\text{ } \bar{\text{a}}\text{ } \bar{\text{n}}\text{ } \bar{\text{d}}\text{ } \bar{\text{u}}\text{ } \bar{\text{m}}\text{ } \text{ } \bar{\text{d}}\text{ } \bar{\text{a}}\text{ } \bar{\text{b}}\text{ } \bar{\text{i}}\text{ } \bar{\text{t}}\text{ } \bar{\text{u}}\text{ } \bar{\text{r}}\text{ } , \text{ } \bar{\text{t}}\text{ } \bar{\text{e}}\text{ } \bar{\text{e}}\text{ } \bar{\text{s}}\text{ } \bar{\text{s}}\text{ } \bar{\text{e}}\text{ } . \text{ } \text{Id. Adelph. 2. 1.}$

3. $\overset{\circ}{\circ} \quad - | \overset{\circ}{\circ} \overset{\circ}{\circ} | \quad - \quad - | \overset{\circ}{\circ} | \quad - \quad \overset{\circ}{\circ} | \overset{\circ}{\circ} | \quad -$
Age, da veniam. Ne gravere. Fac, promitte. Non
 $\overset{\circ}{\circ} | \overset{\circ}{\circ}$
omittis? Id. ib. 5. 8.

16. A Trochaic Trimeter, Hypercat. as,

$- \quad - | - - | \quad - - | \quad - \quad \overset{\circ}{\circ} | \quad - - | \quad \overset{\circ}{\circ}$
Jam id peccatum primum magnum; at humanum tamen.

Ter. Adelph. 4. 5.

So this verse is read in an ancient edition printed in 1560, *Lugduni, apud Matthiam Bonbome*; a most useful edition of Terence, which I advise him to make much of, whoever has it. If *magnum* be repeated in this verse, it is *Trochaic. Tetram. Cat.* of common use in Terence.

17. A Trochaic Tetram. Hypercat. as,

$\overset{\circ}{\circ} \overset{\circ}{\circ} - | \quad - \quad - | - \quad - \quad - | \overset{\circ}{\circ} \quad \overset{\circ}{\circ} | \quad -$
1. Benefactum. Hem! audistine? Omnia: age, me in
 $\overset{\circ}{\circ} | - \overset{\circ}{\circ} | - - | - \overset{\circ}{\circ}$
tuis secundis respice. Ter. Andr. 5. 6.

So this verse ought to be read, without *rebus* after *secundis* which makes it hypercatalectic with a vengeance.

$- \quad - | - \overset{\circ}{\circ} | \quad - \quad - | - - | \quad - \quad - | - - | \quad - \quad - | -$
2. Tu fortasse, quid me fiat, parvi pendas, dum illi con-
 $\overset{\circ}{\circ}$
fulas. Ter. Hraut. 4. 3.

Here are seventeen different kinds of Latin verses, which are very seldom met with, and perhaps have been rarely noted. The first seven are in Horace, of whose metres we shall soon speak more largely. The last ten are in Terence: and they are, I believe, all of the kind to be found there.

OF TERENCE'S METRES.

OF Terence's Metres in general, the following, though summary account, may not be unuseful.

1. All his verses are either Iambics or Trochaics; and they are either Monometers, Dimeters, Trimeters, or Tetrameters; which again are either Acatalectic, or Catalectic, or Brachycatalectic, or Hypercatalectic.

2. Of the Iambics, those most in use are Acatalectic Trimeters, and both Acatalectic and Catalectic Tetrameters. Acatalectic Dimeters, and Catalectic Trimeters, do not occur so often. Those met with but once or twice throughout all his plays have been just now presented to us.

3. Of Trochaics, the most frequent are Catalectic Tetrameters, the composition of many whole scenes. Less frequent are Catalectic Trimeters; still less Catalectic Dimeters. Those least frequent of all have been already seen in the preceding list.

4. Some verses may be measured either as Iambics, or as Trochaics. In which, however, it must be remembered, that if measured as Iambics, they admit of no Trochee; and if regarded as Trochaics, they can have no Iambus.

5. But both Iambics and Trochaics, in Terence and in Plautus, have, besides their characteristic feet, Spondees, Dactyls, Anapests, Cretics, Amphibracs, Bacchics, Tribracs, and even Proceleusmatics. With these feet their writings are plain and metrical; without them they must be so marred and misshapen by barbarous elisions, dissolutions and contractions, as to be extremely difficult to be read.

6. The feet above-mentioned may be in any place, except the last, if the verse be Acatalectic; and the last but one, if Catalectic; in which places such Iambics have an Iambus, and such Trochaics a Trochee; at least, it very rarely happens to be otherwise.

7. The Cæsura, or half-foot, in the close of Catalectics, whether Iambic or Trochaic, may be either long or short, the last syllable being common. Hence a Pyrrhic may be found at the close of the verses, but no where else.

HERE follows a Synopsis of all the many sorts of verses which have been before described. And though I cannot think it contains all that have been in use, much less all the language is capable of; yet I believe a much larger inventory may not be found elsewhere.

A SYNOPSIS of the LATIN VERSE.

First Species. Hexameters and such as have relation to them.

1. Common Hexameter
2. Spondaic Hexameter
3. Pentameter
4. Archilochian Dactylic Penthemimer
5. Alcaic Dactylic Trimeter, Hypercat.
6. Alcaic Dactylic Tetrameter
7. Phaliscus, or Archilochian Heroic Tetram.
8. Pherecratian Trimeter—three last of an Hex. | or C. | D. | S.—or A. | D. | S.—or C. | D. | D.
9. Adonic, Dipodia

4. S. or D. | 5. D. | the 6. S.
3. S. or D. | the 4. D. | the 5. 6. S.
2. S. or D. | the 3. S. or I. | 4. and 5. A.
- Two Dactyls and a Cæfura.
- Three Dactyls and a Cæfura.
3. D. or S. | the 4. D.
3. D. or S. | the 4. S.
- S.—or A. | D. | S.—or C. | D. | D.
- D. | S.

1. Sicelides Musæ, paulo majora canamus. *Virg.*
2. Constitit, atque oculis Phrygia agmina circumspexit. *Id.*
3. Non bene cælestes impia dextra colit. *Ovid.*
4. Pulvis et umbra funus. *Hor.*
5. Infabricata fugæ studio. *Virg.*
6. Solvitur acris hyems grata vice. *Hor.*
7. O fortes, pejoraque passî. *Id.* Munera cur mihi quidve tabellâ. *Id.*
8. Quamvis Pontica pinus. *Id.* Vide supra.
9. Risi Apollo. *Hor.*

Second Species. Iambics, of great variety. Pure and Mixed. Dim. Trim. and Tetrameters. Perfect and Imperfect.

Iambics, distinguished by the quality of their feet.

10. Pure Iambic (whether Dim. Trim. or Tetram.)
11. Mixed Iambic (whether Dim. Trim. or Tetram.)
12. Spondees or Iambuses indifferently in the odd places, except the 5 or penultima, always a S.
13. Tribrachs in the even places, except the sixth or last, there always an Iambus.
14. Anapests, Spondees or Dactyls in the odd places, except the 5 or penult. always a S.
14.
14.
15. In Phædrus and the Comic Poets, D. or Tri. or A. or S. or I. &c. any where, except the last, always an I.
15.
15.
16. Scazon or Claudicant Iambic, whose cadence is (not a S. and I. but) an I. and S.

All Iambuses
Spondees in the odd places.

10. Suis et ipsa Roma viribus ruit. *Hor.*
11. Pars fanitatis velle sanari fuit. *Sen.*
12. Amor timere neminem verus potest. *Id.*
13. Prohibere ratio nulla peritum potest. *Id.* V. 14.
14. Qui statuit aliquid, parte inaudita altera,
14. Equum licet statuerit, haud æquus erit. *Id.*
14. Dominare tumidus; spiritus altos gere;
14. Sequitur superbos ultor a tergo Deus. *Id.*
15. Vitute ambire oportet, non favioribus; (*V. Terence's metres, n. 5.*)
15. Sat habet faviorum semper, qui recte facit. *Plaut.*
15. Facit parentes bonitas, non necessitas. *Phæd.*
16. Sed non videmus mantice quod in tergo est. *Catull.*

Iambics, distinguished by the quantity of their feet.

17. Iambic Dimeter, Acatalectic, i. perfect, having either more nor less than four feet
18. Iambic Trim. Acat. having exactly three measures, or six feet
19. Iambic Tetram. Acat. having exactly four measures, or eight feet
20. Iambic Dim. Acephalous, i. headless, defective of a syllable in the beginning
21. Iambic Tetram. Aceph. Asynartetos i. capable of being made two verses
22. Iambic Dim. Catalectic, i. ending too soon, defective of a syllable at the end
23. Iambic Tetram. Cat. Asynart. containing a Dim. Acat. and a Dim. Cat.
24. Iambic Dim. Brachycatalectic, i. defective of a whole foot at the end
25. Iambic Trim. Catalectic (the only imperfect trimeter.)
26. Iambic Dim. Hypercatalectic, i. having one syllable redundant at the end.

17. Fortuna non mutat genus. *Hor.*
18. Pars fanitatis velle sanari fuit. *Sen.*
19. Pecuniam in loco negligere maximum interdum est lucrum. *Ter.*
20. Traditur dies die. *Hor.*
21. Pange, lingua, gloriosi—Lauream certaminis. *Brev. Rom.*
22. Ales, Pater Supreme. *Prud.*
23. Remitte pallium mihi—meum quod involasti. *Catull.*
24. Ut spectantes Jesum, (another) Semper collætemur. *Libell. Prec.*
25. Novæque pergunt interire Lunæ. *Hor.*
26. Ludumque fortunæ gravesque. *Id.*

Trochaics, not improperly classed with Iambics, the metre of both being sometimes reciprocal.

27. Trochaic Dim. Acat.
28. Euripidean Trochaic Dim. Cat.
29. Ithyphallic Trochaic Dim. Brachycat.
30. Catullian mixed Trochaic Dim. Acat.
31. Another Catull. mixed Troc. Dim. Acat.
32. Trochaic Tetram. Cat. and Asyn. (the same as an Iamb. Tetram. Aceph. scanned by T. instead of I.)

T. | T. | T. | T.
Three Trochees and a Cæfura.
T. | T. | T.
T. | D. | T. | T.
S. | D. | T. | T.

27. Qualiter Redemptor orbis. *Brev. Rom.*
28. Traditur dies die. *Hor.*
29. Veris et Favoni. *Id.*
30. Flammeum video venire. *Cat.*
31. Unguentate glabris marite. *Id.*
32. Pange, lingua, gloriosi—Lauream certaminis. *Rom. Brev.*

Third Class. Lyrics, and those not to be referred to the first and second species.

33. Glyconic Choriambic
34. Asclepiad Choriambic
35. Alcaic Choriambic
36. Aristophanian Chori. (called also Anacreontic and Alcaic)
37. Alcaic Choriambic Tetram.
38. Alcaic Choriambic Pentam.
39. Phalæcian Hendecasyllabic
40. Sapphic Hendecasyllabic
41. Great Alcaic Hendec.
42. Small Alc. or Pindaric Dactylic Tetram.
43. Pure Anapestic Tetram. or Tetrapodia
44. Pure Anapestic Dim. or Dipodia
45. Mixed Anap. Tetram. Dactyls, or Spondees, with or without an Anapest.
46. Mixed Anap. Dim. D. or S. with or without an Anapest.

S. | Cs. | I. or P.
S. | Cs. | Cs. | I. or P.
S. | Cs. | Cs. | Cæfura
Cs. | B.
Ep. Sec. | Cs. | Cs. | B.
S. | Cs. | Cs. | Cs. | I. or P.
S. | D. | C. | C. | C.
C. | S. | D. | C. | S.
S. or I. | I. | Cæf. | D. | D.
D. | D. | C. | C. | S. or S.
A. | A. | A. | A.
A. | A.
Anapet-
tics.

33. Sic te Diva potens Cypri. *Hor.*
34. Mænas atavis edite regibus. *Id.*
35. Heu! quam præcipiti merfa profundo. *Boeth.*
36. Lydia, dic, per omnes. *Hor.*
37. Te Deos oro Sybarin cur properes amando. *Id.*
38. Seu plures hyemes seu tribuit Jupiter ultimam. *Id.*
39. Nite plus oculis meis amarem. *Catull.*
40. Crescit indulgens sibi dirus hydrops. *Hor.*
41. Audire magnos jam videor duces. *Id.*
42. Enceladus jaculator audax. *Id.*
43. Leviusque ferit leviora Deus. *Sen.*
44. Potuit citius. *Id.*
45. Quanti casus humana rotant! *Id.*
46. Deflete virum || Quo non alius || Discere causas. *Id.*

Seventeen Miscellaneous Verses, used, but very rarely, by the Latin Poets.

47. Archilochian Heptam. Asyn. Three first feet of an Hexam. | D. | C. | C. | C.
48. Archilochian Iambic, in which the third MUST be there alone differing from 25.
49. First Archil. Elegiac, Asynart.
50. Second Archil. Elegiac, Asynart.
51. Ionic, a Minori Trim. Cat. or Anacr. Trim. Cat.
52. Ionic, a Min. Trim. Acat. a Sapphic
53. Ionic, a Min. Tetram. Asynartetos
54. Iambic Monometer, Aceph. or Troc. Monom. Cat. composed of a Cretic — — —
55. Iambic Monometer Acat.
56. Trochaic Monom. Hypercat. mixed
57. Anapestic Dipodia, Hypercat. mixed
58. Anap. Tripodia: or Anap. Tetrapodia Brachycat. mixed.
59. Iambic Trim. Hypermeter by a whole foot: or Iamb. Tetram. Brachycat.
60. Iambic Tetram. Hypercat.
61. Trochaic Tetram. Acat.
62. Trochaic Trim. Hypercat.
63. Trochaic Tetram. Hypercat.

Mixed. } See the account already given of these verses. See
Mixed. } also Terence's metres, n. 5.
Mixed. }

47. Solvitur acris hyems grata vice—Veris et Favoni. *Hor.*
48. Trahuntque ficcas machinæ carinas. *Id.*
49. Scribere vericulos—Amore percussum gravi. *Id.*
50. Invidete mortalis Dea—Nate puer Thetide. *Id.*
51. Animari metuentes patræ. *Id.* A Sapphic.
52. Miserarum est neque amori dare ludum. *Id.*
53. Studium aufert, Neobule, Liparæ-i nitor Hebri. *Id.*
54. Occidi. *Ter.*
55. Quid illud est. *Id.*
56. Hominem. Sta ilico. Hem! *Ter.*
57. Ad te ibam. Quidnam est? *Id.*
58. Dicam, non edepol scio. *Id.*
59. In jus! Enimvero; si porro esse odiosi pergitis. *Id.*
60. Quid istuc est? Rogitas, qui tam audacis facinoris mihi conficius sis? *Id.*
61. Age, da veniam. Ne gravere. Fac, promitte. Non omittis? *Id.*
62. Jam id peccatum primum magnum, at humanum tamen. *Id.*
63. Tu fortasse, quid me fiat, pauci pendas, dum illi consulas. *Id.*

FEET.

| | | | |
|------------------------|-------|----------------------------|---------|
| A. Anapest | — — — | S. Spondee | — — |
| B. Bacchiæ | — — | Cs. Choriambus | — — — — |
| C.T. Choreæ or Trocheæ | — — | Tri. Tribrach | — — — |
| D. Dactyl | — — — | Cæf. Cæfura, one Syllable. | |
| I. Iambus | — — | Ep. Sec. 2d Epitrit | — — — |
| P. Pyrrhic | — — | Small Ionic | — — — |

COMPOSITION IN VERSE.

HAVING reviewed the several kinds of Latin Verse individually, we will now observe the beautiful variety they are capable of in *Carmines*, i. e. in composition; for by *carmen* we are not to understand a single verse, but a poem, whether it be an Epigram, Ode, Epistle, or any other sort.

When only one sort of verse is used throughout the ode or poem, such an ode, &c. is called *Monocolos*; when several sorts, *Polycolos*, or, more precisely, if there are two sorts of verse in a poem, it is stiled *Dicolos*; if three, *Tricolos*; if four, *Tetracos*. There is no instance of the last (*Tetracos*) in Horace; and no farther notice will be taken of it here.

When the Stanza or Strophè is composed of two verses, it denominates the ode *Distrophos*; when of three, *Tristrophos*; when of four, *Tetraphosphos*; beyond which the Latin stanza should not go, Catullus only having written one of five (*Julia et Manlii Epithalamium*) and that not entirely consistent with itself, the stanza being for the most part, but sometimes not, composed of five Pherecratian Trimeter, of which the first four are irregular, having a Dactylic cadence, and the fifth more exact.

By a complex use of these terms, the ode is *Dicolos Distrophos*, when in a stanza there are two verses of different kinds; it is *Dicolos Tristrophos*, when the stanza contains three verses, but of only two kinds, one sort being used twice; *Dicolos Tetraphosphos*, when the stanza has four verses, but of only two sorts, one sort being used thrice. Again, the ode is *Tricolos Tristrophos*, when the stanza consists of three verses, each of a different kind; and *Tricolos Tetraphosphos*, when in the stanza there are four verses, but of only three kinds, one being used twice.

The different kinds of composition in verse then, to be here exhibited, are six; viz.

ODE MONOCOLOS, *alias* CARMEN MONOCOLON.

DICOLOS DISTROPHOS, *alias*, &c.

DICOLOS TRISTROPHOS, *alias*, &c.

DICOLOS TETRASTROPHOS, *alias*, &c.

TRICOLOS TRISTROPHOS, *alias*, &c.

TRICOLOS TETRASTROPHOS, *alias*, &c.

I. MONOCOLOS.

1. COMPOSITIONS, in one sort of metre, consist more frequently of Hexameters, in which are written Heroic poems; or Iambic Trimeters, adapted to Tragedy; Scazons; Trochaics, especially Tetrameters Catalectic, much used by Plautus and Terence in Comedy; Asclepiads; Phaleucians; and Anapestics; less frequently, Iambic Dimeters; Iambic Tetrameters Catalectic; Glyconics; Sapphics; and Archilochians: more rarely sti, Pentameters, and Adonics.

Iamb. Tetrameters Cat. called also Hipponactei and Septenarii occur not unfrequently in Plautus and Terence. They are called Septenarii from their having seven whole feet; and Hipponactei from the Greek poet Hipponax.

II. DICOLOS DISTROPHOS.

OF this there is a great variety. The most common are these twelve here following.

1. That called *Elegiac*, much used by Ovid, and consisting of an Hexameter and Pentameter; as,

Flebilis

Flebilis indignos Elegeia solve capillos.

Heu ! nimis ex vero nunc tibi nomen erit. Ov.

2. An Hexameter and Archilochian Dactylic Penthemimer ; as,

*Diffugere nives ; redeunt jam gramina campis,
Arboribusque comæ. Hor. 4. 7.*

3. An Hexameter and Phaliscus Tetram. as,

*Te maris te terræ numeroque carentis arenæ
Menforem cohíbent, Archyta. Hor. 1. 28.*

4. An Hexameter and Iambic Dimeter ; as,

*Nox erat, et cælo fulgebat luna sereno
Inter minora sidera. Hor. Epod. 15.*

5. An Hexam. and Pure Iambic Trim. Acat. as,

*Altera jam teritur bellis civilibus ætas ;
Suis et ipsa Roma viribus ruit. Hor. Epod. 16.*

6. An Hexam. and the Second Archilochian Elegiambic Asyn. as,

*Horrida tempestas cælum contraxit ; et imbres
Nivesque deducunt Jovem :—nunc mare, nunc silvæ.
Hor. Epod. 13.*

See Tric. Trif. n. 4.

7. An Iambic Trimeter and Dimeter ; as,

*Beatus ille, qui, procul negotiis,
Ut prisca gens mortalium. Hor. Epod. 2.*

8. An Iambic Dim. Aceph. and Trim. Cat. as,

*Truditur dies die,
Novæque pergunt interire luncæ. Hor. 2. 18.*

9. A Glyconic Choriambic and an Asclepiad Choriambic ; as,

*Intactis opulentior
Thesauris Arabum, et divitis Indiæ. Hor. 3. 24.*

10. An Archil. Heptam. Asyn. and Archil. Iamb. Trim. as,

*Solvitur acris hyems grata vice—Veris et Favoni ;
Trabuntque siccas machinæ carinas. Hor. 1. 4.*

This tenth sort may, as we shall soon see, be termed *Tricolos Tristrophos*, the first being a dissoluble verse.

11. An Iambic Trim. and the First Archil. Elegiamb. Asyn. as,

Petti, nihil me sicut antea juvat

Scribere versiculos—amore perculsum gravi.

Hor. Epod. 11.

This may likewise be measured as *Tric Trif.*

12. A Trochaic Dim. Acat. and an Iambic Dim. Aceph. as,

Pange, lingua, gloriosi

Lauream certaminis. Brev. Rom.

III. DICOLOS TRISTROPHOS.

THE author of the Port Royal Grammars says, this is not a regular stanza. But why not regular he does not inform us. We find it used by Horace, thus,

Two Ionics a Minori Trim. Acat. and one Ion. a Min. Tetram. Asyn.

Eques ipse melior Bellerophonte,

Neque pugno neque segni pede victus,

Simul unctos Tiberinis humeros—lavit in undis. Hor. 3. 12.

So the old Commentator on Horace scans this ode; which is, however, the only one of the kind in Horace; and it may also be measured as *Tricolos Tetraastrophos*, as we shall see, when we come to speak of that metre. The old Commentator styles this *Metrum Sotadicum*, from one Sotades, a poet of Crete.

IV. DICOLOS

IV. DICOLOS TETRASTROPHOS.

OF this kind the principal are,

1. Three Asclepiad Choriambics and a Glyconic ; as,

*Aurum per medios ire satellites,
Et perrumpere amat saxa, potentius
Ictu fulmineo. Concidit auguris
Argivi domus ob lucrum. Hor. 3. 16.*

2. Three Sapphic Hendecasyllabics, and an Adonic Dipodia ; as,

*Jam satis terris niviis, atque diræ
Grandinis misit pater, et rubente
Dextera sacras jaculatus arces,
Terruit urbem. Hor. 1. 2.*

V. TRICOLOS TRISTROPHOS.

OF this there are four instances, and three of them in Horace.

1. A Glyconic Choriambic, an Asclepiad Choriambic, and an Alcaic Choriambic Pentameter ; as,

*Dicendum mihi, quisquis es,
Mundum quem coluit mens tua perdidit,
Non sunt illa Dei, quæ studuit, cujus habebis. Prud.*

2. An Iambic Trim. an Archil. Dactylic Penthemimer, and an Iambic Dimeter ; as,

*Petti, nihil me, sicut antea, juvat
Scribere versiculos—
Amore percussus gravi. Hor. Epod. 11.*

Verſes the ſecond and third of this ſort of *Tric. Triſ.* may be thrown, as we know now, into one verſe, viz. the Firſt Elegiambic Archylochian, Aſynartetos: and then, as we have alſo ſeen, this ſpecies may be eſteemed *Dicolos Diſtrophos*. Hence by the ſame ode two ſpecies of compoſition ſeem to be exemplified. It is, however, but one ſpecies, which, like a diſſoluble verſe, may be called *Aſynartetos*. And ſuch ambiguity muſt always take place, whenever the ſtrophe contains a verſe that is diſſoluble.

C. Lancelot ſays, this eleventh Epod is the only ſpecies of *Tricolos Triſtrophos* in Horace. But he errs. Flaccus will amuſe us with two more, one verſe in each being *Aſynarte*, a very beautiful and ingenious kind of verſe, which Lancelot ſomehow or ever ſeems unacquainted with.

3. A Daſtylic Tetram. a Trochaic Dim. Brachycat. and an Iambic Trim. Cat. as,

Solvitur acris hyems grata vice—

Veris et Favoni:

Trabuntque ſiccas machinæ carinas. 1. 4.

So Cruquius in his moſt valuable edition of Horace has meaſured this ode.

4. An Hexameter, an Iambic Dimeter, and an Archylochian Daſtylic Penthemimer; as,

Horrida tempeſtas cælum contraxit; et imbres

Niveſque deducunt Jovem.—

Nunc mare, nunc ſilvæ. Epod. 13.

The thirteenth epod is ſo ſcanned by Heinfius, in his edition printed at Amſterdam in 1718.

VI. TRICOLOS TETRASTROPHOS.

THIS kind of compoſition is extremely beautiful; but unfortunately the ancient poets have left us no great variety of it. C. Lancelot ſays, there are only two ſpecies in Horace: we ſhall however find one more in the writings of that bard.

1. Two

1. Two Asclepiad Choriambics, a Pherecratian Tripodia, and a Glyconic Choriambic; as,

Dianam teneræ dicite virgines;

Intonsum, pueri, dicite Cynthium;

Latonamque supremo

Dilectum penitus Jovi. Carm. Sec.

2. Two Great Alcaics, an Iambic Dimeter Hypercat. and a Small Alcaic, otherwise called a Pindaric Dactylic Tetrameter; as,

Odi profanum vulgus et arceo.

Favete linguis: carmina non prius

Audita, Musarum sacerdos,

Virginibus puerisque canto. 3. 1.

3. Two Ionics a Minori Trim. Acat. (which Cruquius calls Sapphic Trimeters) an Anacreontic Trim. Cat. and an Adonic; as,

Miserarum est neque amori dare ludum,

Neque dulci mala vino lavere, aut ex-

animari metuentes patrue—

Verbera linguæ: 3. 12.

METRA HORATIANA.

READ Horace, who will : but let no one affect to admire him, without a good understanding, first of the variety, then of the harmony of his numbers ; by means of which we may, without which we never can, be sensible even of the sublimity of his sentiments, much less of the terseness of his diction, how full he is in every expression, how thrifty and curious in the choice of all his words, and how extremely fortunate in the use of them.

I will therefore conclude this book with a very plain and simple account of all Horace's Metres ; exhibiting, 1. A Prospectus of the different kinds of verse by him used ; 2. A Schedule of the many sorts of metrical composition in his Odes, &c. 3. A Table, shewing the mode of scanning, and the composition of every ode or line in Horace.

Note.—The abbreviations in the Prospectus are as those in the Synopsis, q. v.

PROSPECTUS.

HORACE wrote in four and twenty different kinds of verse, of which the following are examples.

1. *Terruit urbem.* 1. 2.

1. *An Adonic, consisting of a D. S.*

2. *Arboribusque comæ.* 4. 7.

2. *An Archilochian Dactylic Penthemimer.* D. D. Cæs.

3. *Grato Pyrrha sub antro.* 1. 5.

3. *A Pherecratian Tripodia, generally S. D. S.*

4. *Sic te Diva potens Cypri.* 1. 3.

4. *A Glyconic Choriambic.* S. Cæs. I.

Aut

5. *Aut Ephesum bimariseve Corinthi.* 1. 7.
5. *Phaliscus, or Archil. Heroic Tetrap.* 3 D, or S. the 4 S.
6. *Laudabunt alii claram Rhodon aut Mitylenen.* 1. 7.
- * 6. *An Heroic Hexameter.* 4 D, or S. D. S.
7. *Non ebur neque aureum.* 2. 18.
7. *Iamb. Dim. Aceph. or Euripid. Trochaic Dim. Cat.*
Vulgo notus.
8. *Amici propugnacula.* Epod. 1.
8. *Iamb. Dim. Acat.* *Vulgo notus.*
9. *Silvæ laborantes geluque.* 1. 9.
9. *Iamb. Dim. Hypercat.* *Vulgo notus.*
10. *Mea renidet in domo lacunar.* 2. 18.
10. *Iamb. Trim. Cat.* *Vulgo notus.*
11. *Ibis Liburnis inter alta navium.* Epod. 1.
11. *Iamb. Trim. Acat.* *Vulgo notus.*
12. *Mæcenas atavis edite regibus.* 1. 1.
12. *An Asclepiad Choriambic.* S. Cs. Cs. I.
13. *Jam satis terris nivis atque diræ,* 1. 2.
13. *A Sapphic Hendecasyllabic.* C. S. D. C. C, or S.
14. *Vides ut alta stet nive candidum.* 1. 9.
14. *Great Alcaic Hendecasyllabic.* I, or S. I. Cæs. D. D.
15. *Flumina constiterint acuto.* 1. 9.
15. *Small Alcaic, or Pindaric Dactylic.* D. D. C. C.
16. *Tu ne quæsieris scire, nefas, quem mihi, quem tibi.*
1. 11.
16. *Alcaic Choriamb. Pentam.* S. Cs. Cs. Cs. I.
17. *Lydia, dic per omnes.* 1. 8.
17. *Aristoph. or Anac. or Alcaic Choriamb.* Cs. B.
18. *Te Deos oro, Sybarin cur prosperes amando.* 1. 8.
18. *An Alcaic Choriamb. Tetram.* Ep. Sec. Cs. Cs. B.
19. *Animari metuentes patruæ.* 3. 12. *V. Hor. a Cruq.*
19. *Ionic a Minori Trim. or Anac. Trim. Cat.* 2 *Small Ionics. A.*

20. Miserarum est neque amorì dare ludum. 3. 12.
 20. Sapphic Ionic a Min. Trim. Acat. 3 Small Ionics.
21. *Studium aufert, Neobule, Liparæi nitor Hebri.* 3. 12.
 21. Ion. a Min. Tetram. Acat. Afyn. (V. Hor. ab Heinsf.)
 4 Small Ionics.
22. Solvitur acris hyems grata vice Veris et Favoni. 1. 4.
 22. Archil. Daët. Heptam. Acat. Afyn. 3 D, or S. D.
 C. C. C.
23. *Scribere versiculos amore percussum gravi.* Epod. 11.
 23. First Elegiamb. Archil. Afyn. D. D. Cæs. et Iamb.
 Dim. Acat.
24. Nivesque deducunt Jovem. Nunc mare, nunc filuæ.
 Epod. 13.
 24. Second Elegiamb. Archil. Afyn. Iamb. Dim. Acat.
 D. D. Cæs.

NEGLECTED HEXAMETERS.

* 6. *Heroic Hexam.*] In the epistles and satires of Horace there are Hexameters, which, from a studied negligence, have not the majestic port of heroic verses, and have therefore been called *Neglected Hexameters*. These, because they are plain and humble in appearance, some through ignorance undervalue; whereas in fact they are admirable, and excellent, as Claude Lancelot says of them, almost beyond the reach of imitation. Their simplicity suits didactic poetry: and they are choice relics of true and pure Latinity. Here is an instance of such verses, and a proof also, that they were written with design: (V. etiam Sat. 2. 3. Ep. 1. 7. Ep. 1. 14.)

*Primum ego me illorum, dederim quibus esse poetas,
 Excerptam numero. Neque enim concludere versum
 Dixeris esse satis: neque si quis scribat uti nos
 Sermoni propiora, putes hunc esse poetam.* Sat. 1. 4.

PASIPHAË.

This little piece, entitled Phasiphaë, was designed by C. Wase as a specimen of Horace's Metres, and is quoted by both Cruquius and Baxter.

- 1 Filia Solis
 2 Æstuat igne novo;
 3 Et per prata juvencum
 4 Mentem perdita quæritat.
 5 Non illam thalami pudor arcet;
 6 Non regalis honos, nec magni cura mariti.
 7 Optat in formam bovis
 8 Convertier vultus suos;
 9 Et Prætidas dicit beatas;
 10 Ioque laudat, non quòd Isis alta est,
 11 Sed quòd juvencæ cornua in fronte erigit.
 12 Si quando miseræ copia suppetit,
 13 Brachiis ambit fera colla tauri,
 14 Floresque vernos cornibus illigat,
 15 Oraque jungere quærit ori.
 16 Audaces animos efficiunt tela Cupidinis.
 17 Illicitisque gaudet
 18 Corpus includi stabulis, se faciens juvencam.
 19 u - - - p - - - | u - -
 20 Et amoris pudibundi malefuadis
 21 u - - - | u - - - | u - - - | u - - -
 22 Obsequitur votis; et procreat, heu nefas! bimembrem:
 23 Cecropides juvenis quem perculit fractum manu,
 24 Filo resolvens Gnossiæ tristia tecta domûs.

N. 19 and 21, that is, *the Ionic a Min. Trim. Cat.* and *the Ionic a Min. Tetram.* were not observed by the author of this specimen of Horace's Metres: and it is remarkable, that hardly any editors, except Cruquius and Heinsius, seem to understand, that there are such verses as these in Horace, perhaps from their not attending to the latitude and number of those verses, which are asynarte, two in one.

A SCHEDULE

Of the many Kinds of Metrical Composition used by Horace in his Odes and Epods, &c.

IN the works of this excellent poet are twenty different sorts of metrical composition: of them nineteen are in his odes and epods; and so many as ten of these are found in his first book of odes. The twentieth is that of his epistles and satires.

THE SCHEDULE.

1.

The first kind of metrical composition in Horace is, as L. 1. O. 1. Monocolon or Unimembre, comprized in one sort of verse only, namely, the Asclepiad Choriambic; which metre occurs thrice in this poet, viz.

- Lib. 1. Od. 1. *Mæcenas atavis edite regibus.*
 3. 30. *Exegi monumentum ære perennius.*
 4. 8. *Donarem pateras, grataque commodus.*

For the structure of the verse in this sort, see Prospectus No. 12.

2.

The second sort is, as L. 1. O. 2. Dicolon Tetrastraphon, the strophè or stanza containing four verses but of only two kinds, namely, three Sapphic Hendecasyllabics, and one Adonic. This has been distinguished by the appellation of the Sapphic Metre; and there are in Horace six and twenty odes of this description, viz.

- L. 1. O. 2. *Jam satis terris nivis atque diræ.*
 1. 10. *Mercuri, facunde nepos Atlantis.*
 1. 12. *Quem virum aut heroa, lyra, vel acri.*
 1. 20. *Vile potabis modicis Sabinum.*
 1. 22. *Integer vitæ, scelerisque purus.*
 1. 25. *Parcius junctas quatiunt fenestras.*
 1. 30. *O Venus regina Cnidi Paphique.*
 1. 32. *Pescimur, si quid vacui sub umbra,*

L. 1.

- L. 1. O. 38. *Perficos odi, puer apparatus.*
 2. 2. *Nullus argento color est, avaris.*
 2. 4. *Ne sit ancillæ tibi amor pudori.*
 2. 6. *Septimi Gades aditure mecum, et.*
 2. 8. *Ulla si juris tibi pejerati.*
 2. 10. *Rectius vires, Licini, neque altum.*
 2. 16. *Otium Divos rogat in patenti.*
 3. 8. *Martiis cælebs quid agam calendis.*
 3. 11. *Mercuri, nam te docilis magistro.*
 3. 14. *Herculis ritu modo dictus, o plebs.*
 3. 18. *Faune, Nympharum fugientum amator.*
 3. 20. *Non vides, quanto moveas periclo.*
 3. 22. *Montium custos nemorumque virgo.*
 3. 27. *Impios parvæ recinentis omen.*
 4. 2. *Pindarum quisquis studet æmulari.*
 4. 6. *Dive, quem proles Niobæa magnæ.*
 4. 11. *Est mihi nonum superantis annum.*
 Carm. Sec. *Phæbe, sylvarumque potens Diana.*
Vide Prospectum, N. 13. 1.

3.

The third sort is, as L. 1. O. 3. Dicoion Distrophon, in stanzas of two verses, each of different measures. These are a Glyconic Choriambic, and an Asclepiad Choriambic: and of this composition there are twelve odes in Horace, viz.

- L. 1. O. 3. *Sic te Diva petens Cypri.*
 1. 13. *Cum tu, Lydia, Telephi.*
 1. 19. *Mater sæva Cupidinum.*
 1. 36. *Et thure et fidibus juvat.*
 3. 9. *Donec gratus eram tibi.*
 3. 15. *Uxor pauperis Ilyci.*
 3. 19. *Quantum dislet ab Inacho.*
 3. 24. *Intactus opulentior.*
 3. 25. *Quo me, Bacche, rapis tui.*
 3. 28. *Festo quid potius die.*
 4. 1. *Intermissa Venus diu.*
 4. 3. *Quem tu, Melpomene, semel.*

V. Prosp. N. 4. 12.

4.

The fourth kind is, as L. 1. O. 4. either Dicolon Distrophon, composed of the Archilochian Dactylic Heptameter, Asynartetos, and the Archilochian Iambic; as,

L. 1. O. 4. *Solvitur acris hyems grata vice—Veris et Favoni:
Trabuntque siccas machinæ carinas.*

Or, if we please, this fourth kind is Tricolon Tristrophon; and then the strophè will consist of three different verses, an Alcmanic Dactylic Tetrameter, a Trochaic Ithyphallic Dim. Brachycat. and an Archilochian Iambic as before; thus,

*Solvitur acris hyems grata vice
Veris et Favoni:*

Trabuntque siccas machinæ carinas.

There is no other instance of this metre in Horace.

V. Prosp. N. 22. 10. et Synopsis. N. 6. 29. 48.

5.

The fifth kind is, as L. 1. O. 5. Tricolon Tetraastrophon, having stanzas of four verses, but of only three sorts. The first and second are Asclepiad Choriambics; the third a Pherecratian Tripodia; the fourth a Glyconic Choriambic. In this metre Horace has seven odes; viz.

L. 1. O. 5. *Quis multa gracilis te puer in rosa.*

1. 14. *O navis, referent in mare te novi.*

1. 21. } *Dianam teneræ dicite virgines.*
Carm. Sec. }

1. 23. *Vitas hinnuleo me similis, Chloë.*

3. 7. *Quid fles, Asterie, quem tibi candidi.*

3. 13. *O fons Blandusæ splendidior vitro.*

4. 13. *Audivere, Lyce, Dii mea vota, Dii.*

Vid. Prosp. N. 12. 3. 4.

6.

The sixth sort is, as L. 1. O. 6. Dicolon Tetraastrophon, composed of three Asclepiad Choriambics, and one Glyconic

conic Choriambic. In this class are nine odes of Horace; viz.

- L. 1. O. 6. *Scriberis Vario fortis, et hostium.*
 1. 15. *Pastor cum traheret per freta navibus.*
 1. 24. *Quis desiderio sit pudor, aut modus.*
 1. 33. *Albi, ne doleas plus nimio, memor.*
 2. 12. *Nolis longa feræ bella Numantiæ.*
 3. 10. *Extremum Tanajm si biberes, Lyce.*
 3. 16. *Inclusam Danaën turris abenea.*
 4. 5. *Divis orte bonis, optime Romulæ.*
 4. 12. *Jam veris comites, quæ mare temperant.*
Vid. Prosp. N. 12. 4.
-

7.

The seventh class is, as L. 1. O. 7. Dicolon Distrophon, the first of the couplet being an Heroic Hexam. the second a Phaliscus or Archil. Heroic Tetram. Of this composition we have three odes in Horace; viz.

- L. 1. O. 7. *Laudabunt alii claram Rhodon aut Mitylenen.*
 1. 23. *Tè maris et terræ, numeroque carentis arenæ.*
 Epod. 12. *Quid tibi vis, mulier, nigris dignissima barris.*
Vid. Prosp. 6. 5.
-

8.

The eighth class is, as L. 1. O. 8. Dicolon Distrophon, the couplet containing first an Aristophanian Choriambic (the same Choriambic as that called Alcaic and Anacreontic) and then an Alcaic Choriambic Tetram. This metre Horace has only in one ode; viz.

- L. 1. O. 8. *Lydia, dic per omnes.*
Vid. Prosp. N. 17. 8.
-

9.

The ninth sort of metrical composition in Horace is, as L. 1. O. 9. Tricolon Tetrastraphon, in this order, two Great Alcaics, an Iambic Dim. Hypercat. and the Small Alcaic;

Alcaic; which last is also called Pindaric Dactylic Tetrameter. This, it should seem, was Horace's favourite strain; for he has composed in it so many as seven and thirty odes; viz.

- | | | | | |
|----|----|----|-----|---|
| L. | 1. | O. | 9. | <i>Vides, ut alta stet nive candidum,</i> |
| | 1. | | 16. | <i>O matre pulchra filia pulchrior.</i> |
| | 1. | | 17. | <i>Velox amœnum sæpe Lucretilem.</i> |
| | 1. | | 26. | <i>Musis amicus, tristitiam et metus.</i> |
| | 1. | | 27. | <i>Natis in usum lætitiæ scyphis.</i> |
| | 1. | | 29. | <i>Icci, beatis nunc Arabum invides.</i> |
| | 1. | | 31. | <i>Quid dedicatum poscit Apollinem.</i> |
| | 1. | | 34. | <i>Parcus Deorum cultor et infrequens.</i> |
| | 1. | | 35. | <i>O Diva, gratum quæ regis Antium.</i> |
| | 1. | | 37. | <i>Nunc est bibendum, nunc pede libero.</i> |
| | 2. | | 1. | <i>Motum ex Metello consule civicum.</i> |
| | 2. | | 3. | <i>Æquam memento rebus in arduis.</i> |
| | 2. | | 5. | <i>Nondum subacta ferre jugum valet.</i> |
| | 2. | | 7. | <i>O sæpe mecum tempus in ultimum.</i> |
| | 2. | | 9. | <i>Non semper imbres nubibus hispidos.</i> |
| | 2. | | 11. | <i>Quid bellicosus Centaber, aut Scythes.</i> |
| | 2. | | 13. | <i>Ille et nefasto te posuit die.</i> |
| | 2. | | 14. | <i>Eheu! fugaces, Posthume, Posthume.</i> |
| | 2. | | 15. | <i>Jam pauca aratro jugera regiæ.</i> |
| | 2. | | 17. | <i>Cur me querelis animas tuis.</i> |
| | 2. | | 19. | <i>Bacchum in remotis carmina rupibus.</i> |
| | 2. | | 20. | <i>Non usitata nec tenui ferar.</i> |
| | 3. | | 1. | <i>Odi profanum vulgus et arceo.</i> |
| | 3. | | 2. | <i>Angustiam, amici, pauperiem pati.</i> |
| | 3. | | 3. | <i>Iustum et tenacem propositi virum.</i> |
| | 3. | | 4. | <i>Descende cælo, et dic age tibia.</i> |
| | 3. | | 5. | <i>Cælo tonantem credidimus Jovem.</i> |
| | 3. | | 6. | <i>Delicta majorum immeritus lues.</i> |
| | 3. | | 17. | <i>Æli vetusto nobilis ab Lamo.</i> |
| | 3. | | 21. | <i>O nata mecum consule Manlio.</i> |
| | 3. | | 23. | <i>Cælo supinas si tuleris manus.</i> |
| | 3. | | 26. | <i>Vixi puellis nuper idoneus.</i> |
| | 3. | | 29. | <i>Tyrrhena regum progenies, tibi.</i> |
| | 4. | | 4. | <i>Qualem ministrum fulminis alitem.</i> |
| | 4. | | 9. | <i>Ne forte credas interitura, quæ.</i> |
| | 4. | | 14. | <i>Quæ cura patrum, quæve Quiritium.</i> |
| | 4. | | 15. | <i>Phæbus volentem prælia me loqui.</i> |

Vid. Prosp. N. 14. 9. 15.

10.

The tenth kind is, as L. 1. O. 11. Monocolon, consisting of Alcaic Choriambic Pentameters alone; and of this there are three odes in Horace; viz.

L. 1. O. 11. *Tu ne quæstieris scire, nefas, quem mihi, quem tibi.*

1. 18. *Nullam, Vare, sacra vite prius severis arborem.*

4. 10. *O crudeli; adhuc, et Veneris muneribus potens.*

Vid. Prosp. N. 16.

11.

The eleventh sort is, as L. 2. O. 18. Dicolon Distrophon. Of this couplet, the first is an Iambic Dim. Aceph. (otherwise called Euripid. Trochaic Dim. Cat.) and the second an Iamb. Trim. Cat. and this metre occurs only in this one ode; viz.

L. 2. O. 18. *Non ebur neque aureum.*

Vid. Prosp. N. 7. 10.

12.

The twelfth sort is, as L. 3. O. 12. either Dicolon Tristrophon, containing two Sapphic Ionics *a Minori* Trim. Acat. and an Ionic *a Min.* Tetram. Afyn. thus,

L. 3. O. 12. *Miserarum est neque amorì dare ludum,
Neque dulci mala vino lavere, aut ex-
animari metuentes patrue verberè linguæ.*

or it is Tricolon Tetraastrophon, and so consists of two Sapphic Ionics *a Min.* Trim. Acat. as before, an Anacreontic Ionic *a Min.* Trim. Cat. and lastly an Adonic; after this manner,

*Miserarum est neque amorì dare ludum,
Neque dulci mala vino lavere, aut ex-
animari metuentes patrue
Verbera linguæ.*

Of such composition Horace affords but this one example. *Vid. Prosp. N. 20. 21. or 20. 19. 1.*

The

13.

The thirteenth order is, as L. 4. O. 7. Dicolon Distrophon, the first being an Heroic Hexam. the next an Archil. Daët Penthem. Of this likewise we have but one instance in Horace; viz.

L. 4 O. 7. *Diffugere nives redeunt jam gramina campis.*
Vid. Prosp. 6. 2.

14.

The fourteenth sort is, as Epod 1. Dicolon Distrophon, consisting of an Iamb. Trim. Acat. and an Iamb. Dim. Acat. In this metre are the first ten epods; as,

- Epod 1. *Ibis Liburnis inter alta navium.*
 2. *Beatus ille, qui procul negotiis.*
 3. *Parentis olim si quis impia manu.*
 4. *Lupis et agnis quanta sortito obtigit.*
 5. *At o Deorum quicquid in cælo regit.*
 6. *Quid immerentes hospites vexas canis.*
 7. *Quo? Quo, scelesti, ruitis? Aut cur dexteris.*
 8. *Rogare longo putidam te sæculo.*
 9. *Quando repōstum Cæcubum ad festas dapes.*
 10. *Mala soluta navis exit alite.*

Vid. Prosp. N. 11. 8.

15.

The fifteenth sort is, as Epod 11. the only instance in Horace, either Dicolon Distrophon, when it consists of an Iamb. Trim. Acat. and the First Archil. Elegiamb. Asyn. thus,

Epod 11. *Petti, nihil me sicut antea juvat,*
Scribere versiculos amore percussam gravi.

or it may be Tricolon Tristrophon, and then consists of an Iamb. Trim. Acat. as before, an Archil. Daëtylic Penthemimer, and an Iamb. Dim. Acat. thus,

Petti nihil me sicut antea juvat,
Scribere versiculos,
Amore percussam gravi.

Vid. Prosp. 11. 23. or 11. 2. 8.

16.

The sixteenth sort of metrical composition in Horace is, as Epod 13. his only instance, either Dicolon Distrophon, the first being an Heroic Hexam. the other, the Second Archilochian Elegiamb. Asyn. as,

Epod. 13. *Horrida tempestas cælum contraxit: et imbres
Nivesque deducunt Jovem. Nunc mare, nunc
sylvæ.*

or it is Tricolon Tristrophon; when the triplet consists of, first an Heroic Hexam. then an Iamb. Dim. Acat. and then an Archil. Dactylic Penthem. thus,

*Horrida tempestas cælum contraxit: et imbres
Nivesque deducunt Jovem.
Nunc mare, nunc sylvæ.*

Vid. Prosp. 6. 24. or 6. 8. 2.

17.

The seventeenth sort is, as Epod 14. Dicolon Distrophon, composed of an Heroic Hexam. and an Iamb. Dim. Acat.. This we meet with twice in Horace; viz.

Epod 14. *Mollis inertia cur tantam diffuderit imis.*

15. *Nox erat, et cælo fulgebat luna sereno.*

Vid. Prosp. 6. 8.

18.

The eighteenth sort is, as Epod 16. the only instance of it in Horace, Dicolon Distrophon, the first being an Heroic Hexam. the next an Iamb. Trim. Acat. as,

Epod 16. *Altera jam teritur bellis civilibus ætas.*

Vid. Prosp. 6. 11.

19.

The nineteenth sort is, as Epod 17. the only example in Horace, Monocolon, consisting wholly of Iambic Trimeters Acat. as,

Epod 17. *Fam jam efficaci do manus scientiæ.*

Vid. Prosp. N. 11.

The

The twentieth and last kind of metrical composition in the works of Horace is, as all his epistles and satires, Monocolon, composed entirely of Heroic Hexameters; among which though there are many of a seemingly loose and careless contexture, called, as we have heard already, *Neglected Hexameters*; yet they are by no means, because of their homely suit, to be esteemed lightly, but to be highly valued, and much attended to in schools as rare instances of the true and pure idiom of the Latin tongue.

Here follows a Breviate of the foregoing schedule; and then a Table, by which the metrical composition of all or any part of Horace's works may be known by little more than a glance of the eye.

If what this little book contains, should happily prove serviceable in the laborious and important work of education, GOD BE PRAISED. If it do no good, then the honesty of my intentions shall excuse me; and I will bless God still.

FINIS.



A BRIEF of the foregoing SCHEDULE of HORACE'S METRES.

| | |
|---|--|
| 1. Monocolon, consisting of
Asclep. Choriamb. whose feet are S. 2 Cs. I. | 6. Dicolon Tetraastrophon.
Three Asclep. Choriamb.—S. 2 Cs. I.
Glycon. Choriamb.—S. Cs. I. |
| 2. Dicolon Tetraastrophon.
Three Sapph. Hendec.—C. S. D. 2 C.
Adonic.—D. S. | 7. Dicolon Distrophon.
Heroic. Hexam.— <i>Versus vulgo notus.</i>
Phaliscus.—3 D, or S. S. |
| 3. Dicolon Distrophon.
Glyconic Choriambic.—S. Cs. I.
Asclepiad Choriamb.—S. 2 Cs. I. | 8. Dicolon Distrophon.
Aristoph. Choriamb.—Cs. B.
Alcaic. Chori. Tetram.— <i>Ep. Sec. 2 Cs. B.</i> |
| 4. <i>Either</i> Dicolon Distrophon,
Archil. Daët. Hept. Asyn.—3 D, or S. D. 3 C.
Archil. Iamb. <i>vide Synopsis</i> , 48. 25.

<i>Or</i> Tricolon Tristrophon.
Alcman. Daët. Tetram.—3 D, or S. D.
Troc. Ithyphall. Dim. Brachyc.—3 C.
Archil. Iamb. <i>v. Synop.</i> 48. 25. | 9. Tricolon Tetraastrophon.
Two Great Alcaics.—I, or S. I. Cæs. 2 D.
Iamb. Dim. Hypercat.— <i>Vulgo notus.</i>
Small Alcaic.—2 D. 2 C. |
| 5. Tricolon Tetraastrophon.
Two Asclep. Choriamb.—S. 2 Cs. I.
Pherecrat. Tripod.—S. D. S. fere.
Glycon. Choriamb.—S. Cs. I. | 10. Monocolon.
Alcaic Choriamb. Pentam.—S. 3 Cs. I. |
| 6. | 11. Dicolon Distrophon.
Iamb. Dim. Aceph.— <i>Vulgo notus.</i>
Iamb. Trim. Cat.— <i>Vulgo notus.</i>
12. |
| 12. <i>Either</i> Tricolon Tristrophon,
Two Sapph. Ion. Trim. Acat.—3 Sm. Ionics.
Ion. Tetram. Asyn.—4 Small Ionics.

<i>Or</i> Tricolon Tetraastrophon.
Two Sapph. Ion. Trim. Acat.—3 Sm. Ionics.
Anac. Ion. Trim. Cat.—2 Sm. Ion. A.
Adonic.—D. S. | 16. <i>Either</i> Dicolon Distrophon,
Heroic Hexam.— <i>Vulgo notus.</i>
Second Elegiamb. Asyn.—Iamb. Dim. 2 D. Cæs.

<i>Or</i> Tricolon Tristrophon.
Heroic Hexam.
Iamb. Dim. Acat.— <i>Vulgo notus.</i>
Archil. Daët. Penthem.—2 D. Cæsura. |
| 13. Dicolon Distrophon.
Heroic Hexam.— <i>Vulgo notus.</i>
Archil. Daët. Penthem.—2 D. Cæsura. | 17. Dicolon Distrophon.
Heroic Hexam.
Iamb. Dim. Acat.— <i>Vulgo notus.</i> |
| 14. Dicolon Distrophon.
Iamb. Trim. Acat.— <i>Vulgo notus.</i>
Iamb. Dim. Acat.— <i>Vulgo notus.</i> | 18. Dicolon Distrophon.
Heroic Hexam.
Iamb. Trim. Acat. <i>Vulgo notus.</i> |
| 15. <i>Either</i> Dicolon Distrophon,
Iamb. Trim. Acat.— <i>Vulgo notus.</i>
First Elegiamb. Asy.—2 D. Cæs. Iamb. Dim.

<i>Or</i> Tricolon Tristrophon.
Iamb. Trim. Acat.— <i>Vulgo notus.</i>
Archil. Daët. Penthem.—2 D. Cæsura.
Iamb. Dim. Acat.— <i>Vulgo notus.</i> | 19. Monocolon.
Iamb. Trim. Acat.— <i>Vulgo notus.</i> |
| 16. | 20. Monocolon.
Heroic Hexam.

<i>The Abbreviations here are as those in the Synopsis, q. v.</i> |

[To face each other at the End of the Volume.

THIS TABLE shews the Metre of every Ode or Line in HORACE.

The Figures in the first of every two Columns denote the Ode, &c. those in the second, corresponding with the Breviate and Schedule, shew the Composition.

| Odarum Lib. 1. | | | | Od. Lib. 2. | | Odarum Lib. 3. | | | | Od. Lib. 4. | | Epodæ. | |
|----------------|------|------|------|-------------|------|----------------|------|-----------------------------------|------|-------------|------|--------|------|
| Ode. | Met. | Ode. | Met. | Ode. | Met. | Ode. | Met. | Ode. | Met. | Ode. | Met. | Epod. | Met. |
| 1. | 1. | 21. | 5. | 1. | 9. | 1. | 9. | 21. | 9. | 1. | 3. | 1. | 14. |
| 2. | 2. | 22. | 2. | 2. | 2. | 2. | 9. | 22. | 2. | 2. | 2. | 2. | 14. |
| 3. | 3. | 23. | 5. | 3. | 9. | 3. | 9. | 23. | 9. | 3. | 3. | 3. | 14. |
| 4. | 4. | 24. | 6. | 4. | 2. | 4. | 9. | 24. | 3. | 4. | 9. | 4. | 14. |
| 5. | 5. | 25. | 2. | 5. | 9. | 5. | 9. | 25. | 3. | 5. | 6. | 5. | 14. |
| 6. | 6. | 26. | 9. | 6. | 2. | 6. | 9. | 26. | 9. | 6. | 2. | 6. | 14. |
| 7. | 7. | 27. | 9. | 7. | 9. | 7. | 5. | 27. | 2. | 7. | 13. | 7. | 14. |
| 8. | 8. | 28. | 7. | 8. | 2. | 8. | 2. | 28. | 3. | 8. | 1. | 8. | 14. |
| 9. | 9. | 29. | 9. | 9. | 9. | 9. | 3. | 29. | 9. | 9. | 9. | 9. | 14. |
| 10. | 2. | 30. | 2. | 10. | 2. | 10. | 6. | 30. | 1. | 10. | 10. | 10. | 14. |
| 11. | 10. | 31. | 9. | 11. | 9. | 11. | 2. | | | 11. | 2. | 11. | 15. |
| 12. | 2. | 32. | 2. | 12. | 6. | 12. | 12. | | | 12. | 6. | 12. | 7. |
| 13. | 3. | 33. | 6. | 13. | 9. | 13. | 5. | | | 13. | 5. | 13. | 16. |
| 14. | 5. | 34. | 9. | 14. | 9. | 14. | 2. | | | 14. | 9. | 14. | 17. |
| 15. | 6. | 35. | 9. | 15. | 9. | 15. | 3. | | | 15. | 9. | 15. | 17. |
| 16. | 9. | 36. | 3. | 16. | 2. | 16. | 6. | | | | | 16. | 18. |
| 17. | 9. | 37. | 9. | 17. | 9. | 17. | 9. | | | | | 17. | 19. |
| 18. | 10. | 38. | 2. | 18. | 11. | 18. | 2. | Carm. Sec. <i>Phæbe, sylvarum</i> | | | | | 2. |
| 19. | 3. | | | 19. | 9. | 19. | 3. | Omnes Epistolæ | | | | | 20. |
| 20. | 2. | | | 20. | 9. | 20. | 2. | Omnes Satyræ | | | | | 20. |